

JOHN NORTON

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IN THIS ISSUE:

VIGOROUS SESSIONS MARK CONVENTION ..... PAGE EIGHT
JOHN NORTON, MURALIST ..... PAGE FOURTEEN
CONVENTION DESIGN AWARDS ..... PAGE TWENTY
NORTH DAKOTANS ELECT ..... PAGE THIRTY
CONCRETE CONFERENCE ..... PAGE THIRTY-SEVEN

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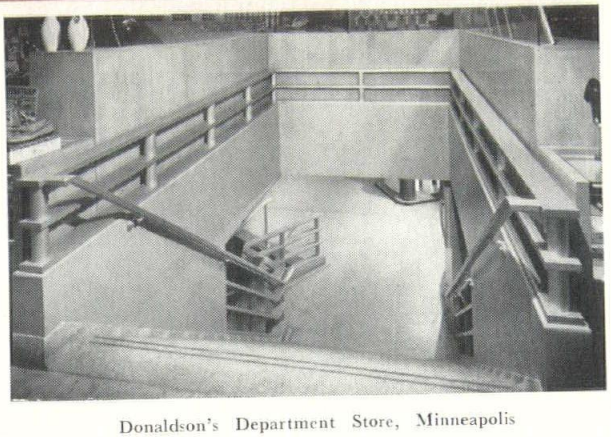
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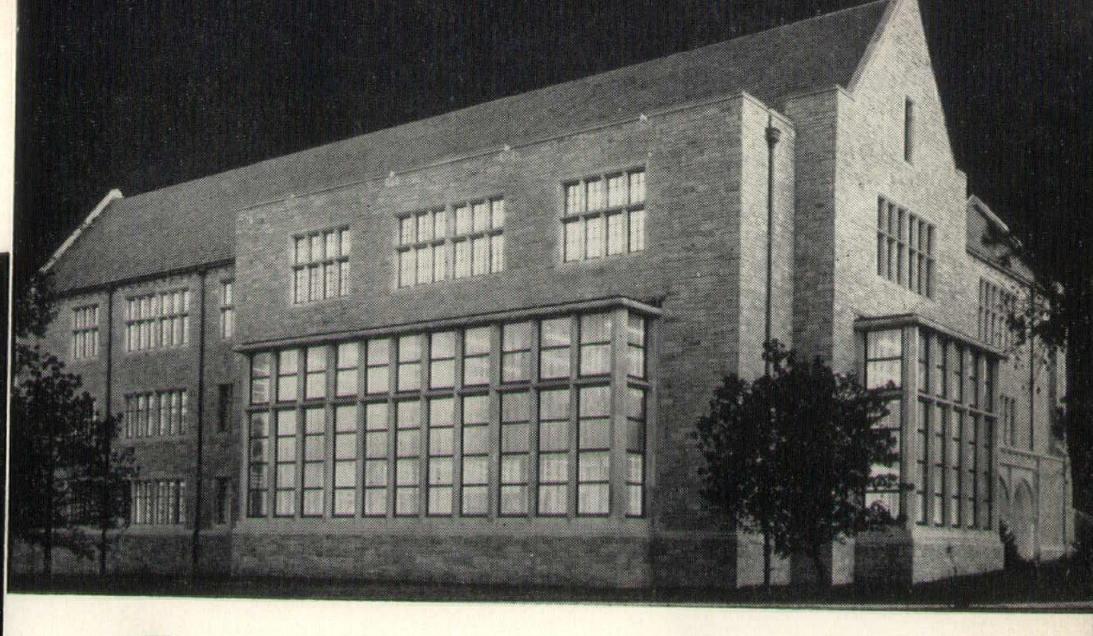
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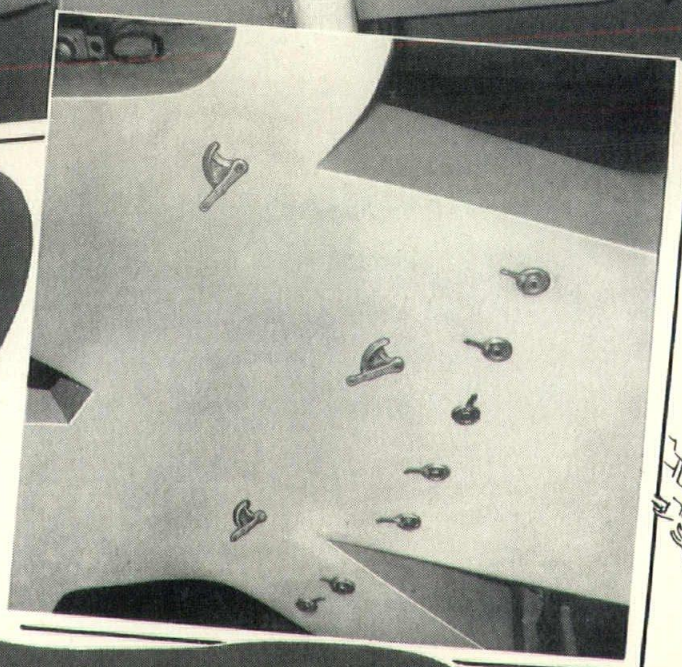
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For more about this man see pages 14-62-65

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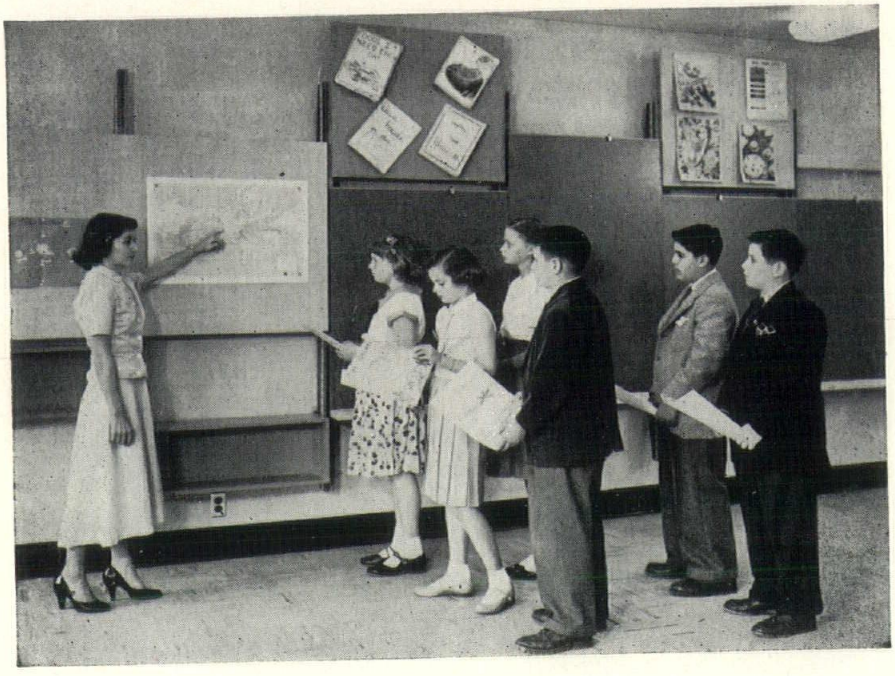
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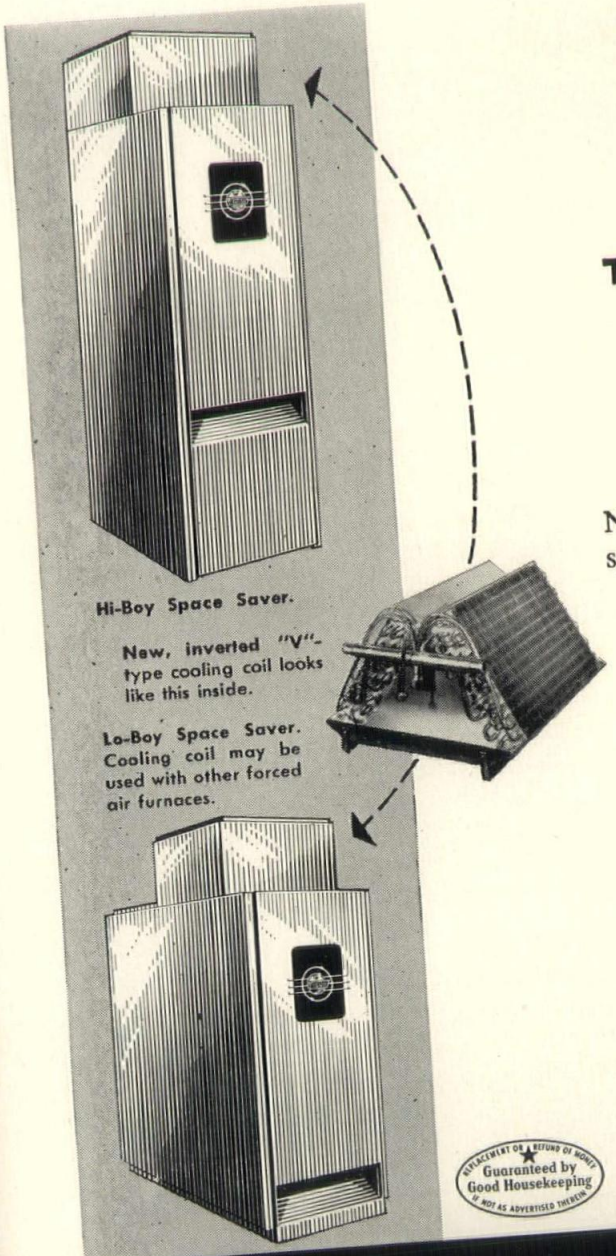
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Vigorous Sessions Mark Minnesota and Regional Meetings



President Darrell

ONE of the most invigorating conventions held in this area in recent years was that of the Minnesota Society of Architects held in conjunction with the meetings of the North Central States Region of the A.I.A. in Rochester late in October. More than 400 architects registered for the combined event and interest in all phases of work and study of the two conventions was keen.

George Darrell of Ellerbe & Co., St. Paul, was elected president of the Minnesota society, succeeding Sidney L. Stolte of Bettenburg, Townsend & Stolte, also St. Paul. Named to support the new president's administration for this year were C. Herbert Smith of Duluth, vice-president, Glynn Shifflet, of Shifflet, Backstrom and Carter, Minneapolis, secretary, and Arthur C. Lucas, Jr., of Duluth, treasurer.

The program for the joint meetings was a varied one, offering the hundreds who attended everything they might look for in the way of latest construction methods, a chance to discuss pertinent problems, exhibits of things concerned in the practice of their profession and a leavening of recreational activities.

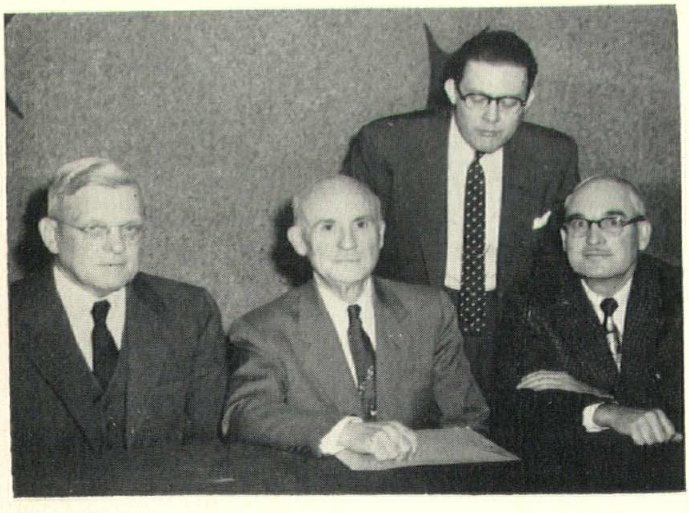
R. Buckminster Fuller, known as "Bucky" to those thousands with whom he has worked on his dymaxion designs, was a previously unannounced feature speaker, taking the place of Frank Lloyd Wright, who was unable to attend the convention. Mr. Wright, firebrand of American building, was at the time apparently in the throes of his battle with Wisconsin tax and other officials, a battle which has been in the news recently.

The theme of the convention—"The Role of the Specialist in Architecture"—was particularly well carried out in the outstanding series of seminars held during the three days. These seminars gave those attending a chance to "get into the act," have their say, ask questions and otherwise iron out the things that were bothering them about their work and its relationship to other phases of the construction industry.

"The Architect as the Co-ordinator" was the first seminar on the afternoon of the opening day of the convention. Moderated by Philip Will, Jr., F.A.I.A., of Perkins and Will, Chicago, the discussion brought out particular points of the vital role played by the architect in seeing that all the construction phases of today's industry were integrated into producing sound, well designed and "fit" buildings. The panel for this discussion was made up of Brooks Cavin, A.I.A., St. Paul, Herman Gutman, project co-ordinator for Victor Gruen Associates of Los Angeles, and Charles D. Wiley, chief of design for Skidmore, Owings & Merrill of Chicago.

The second seminar was also held the afternoon of the first day and it dealt with "The Artists and Craftsmen." Ralph Rapson, new head of the school of architecture at the University of Minnesota, acted as moderator between the audience and a panel made up of Warren T. Mosman, art consultant of the diagnostic unit of the Mayo Clinic, William Waltzman, head of the Rochester Art Center, and Angelo Testa, designer, of Chicago.

Two seminars filled most of the morning of the second day. The first was on "Professional Engineering Consultants" and was moderated by Herbert J. Grassold, A.I.A., Milwaukee. Targets for the discussion were supplied by the panel of Samuel R. Lewis, mechanical engineer of Chicago, Vernon Lundquist, mechanical engineer with R. D. Thomas & Associates, Minneapolis, and Frank J. Kornacker, structural engineer, Chicago.



New officers are (l-r) George C. Darrell, president, C. Herbert Smith, vice president, Arthur C. Lucas, treasurer, and Glynn Shifflet, secretary.

The seminar on "Site Planning Consultants" followed immediately. John Lindstrom, A.I.A., of Magney, Tusler & Setter, Minneapolis, acted as moderator for a panel of A. C. Godward, consulting civil engineer and executive director of the Minneapolis Housing Authority, R. W. Law, landscape architect and partner in Morrell & Nichols, Minneapolis, and Talbot Jones, city planner with the Minneapolis Redevelopment Authority.

Keeping this fast pace, the final two seminars were held that afternoon. The meeting which considered "Building Type Consultants" was handled by Edgar H. Berners, F.A.I.A., of Green Bay, Wis., as moderator. Panel members were Albert F. Heino, A.I.A, Chicago, A. Reinhold Melander, A.I.A., and past president of the Minnesota society, Duluth, and Philip C. Bettenburg, A.I.A., of Bettenburg, Townsend & Stolte, St. Paul.

Final seminar took up the "Products Consultants." Moderator was Robert E. Olson of Northern States Power Co., and president of the Minnesota-Dakota Chapter of the Producers Council, Minneapolis. Panel members were Vern Larson of the Kimble Glass Co., A. D. Hammerstrom of the Crane Co., Joseph Jester of Minneapolis-Honeywell Regulator Co., Rollin B. Child of Sparta Ceramic Co. and U. S. Quarry Tile Co., and Douglas Dunsheath of Newcastle Products.

While the architects and their associates were busy in these sessions the ladies of the convention were being taken on tours and engaging in their own business, this phase of the convention being reported in a separate story elsewhere in this issue of the NORTHWEST ARCHITECT.

The Producers Council not only took part in the final seminar of the convention but members had exhibits of their products where they met and discussed the new products with members of the society and region.

Chapter presidents and vice-presidents met in a special Regional Council breakfast the second day of the convention under the gavel of Mr. Berners, who moderated one of the seminars. The board of directors of the society met for a special breakfast session the final day of the convention, preceding the last business session and election of new officers. The annual meeting of the society and its auxiliary were both held the final morning of the convention. Architects attending the convention came from Minnesota, North Dakota, South Dakota, Wisconsin and Illinois.

Top social event of the convention occurred the evening of the second day when, following a cocktail hour sponsored by the Producers Council, a dinner



Our numbered pictures show (l-r): 1—C. H. McQuillan, mayor of Rochester, E. H. Berness, R. B. Fuller, S. L. Stolte and T. F. Ellerbe; 2—Francis Meisch and W. J. Meyer, Minneapolis Builders Exchange secretary; 3—Products panelists (standing) Joe Jester, Douglas Dunsheath, A. D. Hammerstrom and (seated) Robert Olsen, moderator, R. B. Child and Vern Larson; 4—G. Slade Schuster, R. E. Olsen; 5—Architect panelists Brooks Cavin, C. D. Wiley, P. Will, Jr., moderator, Herman Gutman, Fritz Von Grossman; 6—Engineering panelists F. J. Kornacker, V. Lundquist, S. R. Lewis, H. J. Grassold; 7—Art panelists (standing) A. Testa, William Saltzman and (seated) R. Rapson, moderator, and W. Mosman; 8—Type panelists A. R. Melander, E. H. Berners; moderator, A. F. Heino, P. Bettenurg; 9—Site panelists T. Jones, A. C. Godward, R. W. Law, J. Lindstrom, moderator.

dance was held at the Rochester Golf and Country Club.

Rochester was an ideal site for these meetings as there are many things to see there, architecturally and otherwise. Home of the world famous Mayo Clinic, the opportunity to learn more about this organization at first hand was not overlooked. Details of the clinic and its setup were presented to a luncheon meeting on the second day by G. Slade Schuster, clinic administrator. Tours for those attending the sessions included trips through the Mayo Clinic, State Hospital, Franklin Heating Station, Rochester Subways, Assi Heights, St. Mary's Hospital and the Frank Lloyd Wright houses. Tours within the Mayo buildings were of several kinds, including studies of the diagnostic building, medical sciences layout, the mechanical features of the structures and the art section.

No convention's values to those attending can be measured solely by how many attended which sessions for while the planned format of the program is of top importance there are countless impromptu sessions following the regular meetings when problems are considered in great detail and the Rochester meetings were rich in these. The two sessions were a fitting prelude to the big American Institute of Architects convention which will come to Minnesota in 1955.

Below are (l-r, by person and row) AIA Fellows W. H. Tusler and L. Arnal; Mr. and Mrs. C. Randall, J. R. Corwin, Mrs. L. Hovik, T. Ellerbe, L. Hovik; H. Crommet, J. R. Kroeger, Mrs. L. H. Reinke, Mrs. D. Hilfinger; Hal and Miss Fridlund; Mrs. G. H. Carter pours for Mesdames A. H. Lange, O. T. Lang, A. I. Raugland; Mr. and Mrs. E. H. Berners; Iowa State Collegians Jim Schlueter, A. Miller, G. Froelich, D. Currie, G. Mundt; L. Blazek, W. Shannon, G. Klein, Jr., J. Voigt.

On the opposite page are (l-r): 1—Mr. and Mrs. Upton Close; 2— Mrs. and J. R. Corwin; 3—Jack and Mrs. Davies check with the baby-sitter; 4—Mrs. Halden C. Berg, J. D. Voigt, Mrs. J. E. Homme; 5—Mr. and Mrs. C. L. Bell, Eleanor and Jack Brengman, W. Shannon, Mrs. L. Blazek; 6—Iowa Staters R. Williamson, Prof. G. Winteroud, R. Stottman, J. Pfahning, J. Schmidtke, Prof. J. S. Myers, D. Snyder; 7—Mrs. and L. Lundgren (front) and Al Fischer at panel; 8—J. and Mrs. Bachman, E. L. and Mrs. Burch, Jr., R. Blass; 9—(seated)—Mesdames L. Pinault, M. R. Dobberman, Myrl Crommet and (standing) H. E. Hanson, O. M. Olsen, C. H. Smith; 10—Mrs. E. L. Burch, Jr., with Northwest Architect's Clair Loretz; 11—M. Bergquist, B. E. Hadley; 12—Mr. and Mrs. R. E. Olsen; 13—Mr. and Mrs. D. F. Hilfinger, G. Townsend, G. N. Comb; 14—Mr. and Mrs. C. W. Fogelberg; 15—N. Thorshov, Mrs. C. Tamman, J. Paul, J. McFarlane, C. Tammen; 16—Mr. and Mrs. E. Wesley; 17—G. Schlichting, J. M. Leadholm; 18—Mr. and Mrs. R. Olson; 19—Mesdames C. Randall, L. J. Blazek, J. F. Brengman, E. W. Buenger; 20—Mesdames N. Fugelso, F. Traynor, C. W. Peterson, W. KaKne, N. Sessing.




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The Ladies Also Found the Convention Full of Interest



BY MRS. EDWIN H. LUNDIE
President of the Auxiliary

While the convention is designed primarily for the important business of the practicing architect, his lady is provided with her share of things to do in the convention city and the Rochester meetings were outstanding in this respect.

The business session on the final day included the installation of new officers and those chosen were Mrs. E. H. Lundie of Mahtomedi, president, Mrs. Austin H. Lange of Minneapolis, vice-president and Mrs. J. Voigt of St. Paul, secretary-treasurer.

The three-day convention was a wonderful gathering indeed and all of us enjoyed our stays in the convention city and the fine programs which had been arranged for us. On Thursday we ladies were invited to the regular convention luncheon and it was a sell-out. The address by Buckminster Fuller made us all realize what a wonderful world we are living in and what enthralling things the future holds for us.

In the afternoon many of us went on the guided tour of the Mayo Clinic, which was a fascinating view into the workings of this organization. In the evening we had lots of fun at a fine get-together over cocktails and at dinner.

Friday was shopping day for the ladies and they took full advantage of the chance to visit some of the Rochester stores like Daytons, Masseys and the Adams book store. That evening the cocktail hour and the dinner, with its very entertaining floor show topped off with dancing, filled out a vigorous day.

Saturday, being homecoming at the university, promised to be filled to the brim so the annual business session of the auxiliary was a breakfast affair. The session was held in Holland's most attractive upper room with Mrs. G. H. Carter, president, wielding the gavel. About 30 members attended. After the minutes of the 1953 Duluth convention, report of the treasurer, old business and new business, Mrs. Carter introduced the 1954-55 officers who had been elected.

Mrs. Lundie, in taking over as president, wished special success to the Minneapolis Chapter on its big June, 1955, venture in playing host to the national A.I.A. convention and pledged the support of all members of the auxiliary. Thanks were given to Mrs. Edgar W. Binger, chairwoman of the local committee, for a wonderful time in Rochester. After an informal social period the meetings were ended for this year and those attending left, many hoping that 1955 would see them and still more together at the convention.



Mrs. Lange

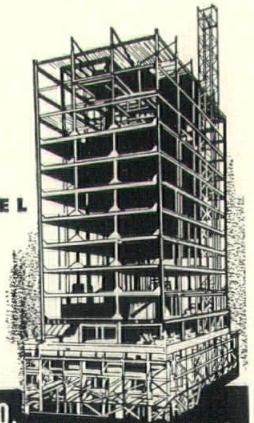


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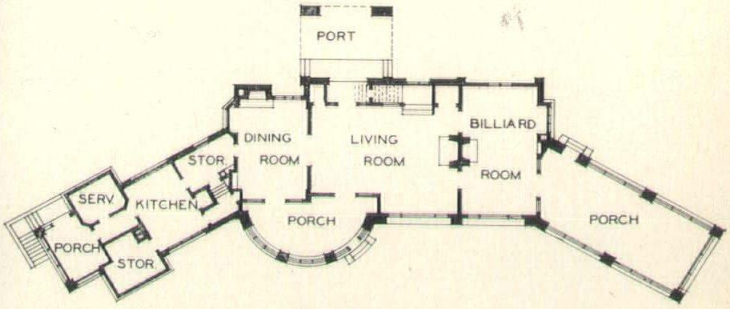
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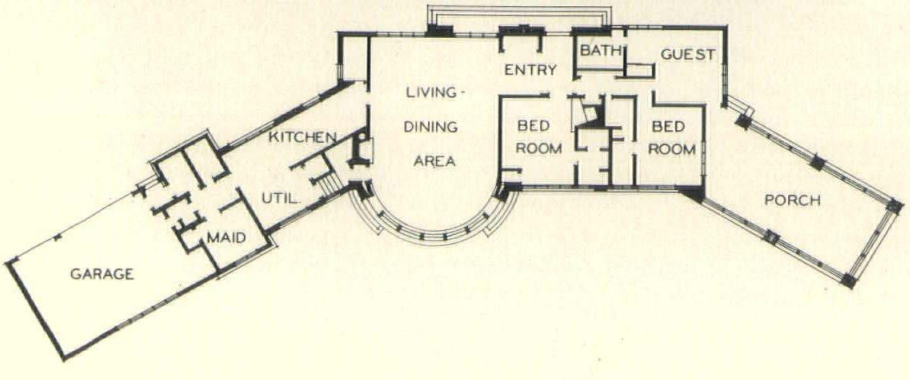


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JOHN NORTON
1874

A BOUND VOLUME of "TIME" magazine for 1925 was given us as a sort of curiosity. "TIME" is only thirty-one years old but you'd scarcely recognize its record of U.S.A. in those days. Many of the opinions casually expressed seem to show that our national conscience has now improved. On the covers of "TIME" in 1925, as today, appear portraits of the important men then newsworthy to all. I turned through these old numbers from July to December, looked at educators, doctors, scientists, leaders in business, art and politics. The faces were all strange to me; even their names unfamiliar. Here were selected personalities whose Timeworthy reputations did not survive even one generation; lost to history. It occurred to me that the men of 1925 who are acknowledged today, and whose names and works may continue in force and meaning, are exactly those who were at that time struggling with fate and acknowledged by few. The courage and progress of these pioneer men and women of creative spirit were furthered, in their day of need, only by an occasional friend who could see through the fog of popular opinion and advertisement or who just loved them as persons. Thus we were pressed to write about one in particular of these forgotten men, a painter whose pioneer work is now all but lost in the clatter of today's mechanized recipes for popular art that can be sold.

IT HAPPENED that Mr. Jager, the Technical Editor of NORTHWEST ARCHITECT, had been mounting photographs, paintings and drawings of John W. Norton, a mural painter well known to midwest artists and architects thirty years ago. He was organizing these records around a very beautiful memorial book privately printed in 1935. It recounts Norton's romantic life and reproduces many of his pictures. Mr. Jager's study of these significant records kindled a renewed appreciation of Norton's courageous character and resulting works. On the impulse he sent me a half dozen of the best of these exhibit plates prepared for permanent archives, urging me to write about this versatile and far seeing American who was not afraid to be unpopular. And that was how it happened that a torn volume of "TIME" and a Minnesota historian of world art put this story in motion. Thus two of our team was again joined with enthusiasm in another of the long series of projects which began one very hot Saturday evening, September 12, 1908, when John Jager and I had a first meeting of minds at the old Minneapolis Architectural Club Rooms in Meyer's Arcade. This project is to be the record of a pioneer contribution to the origins of early contemporary and indigenous American art forms. From these sprang the "modern" fashion, as well as a large amount of living organic painting.

JOHN NORTON was the creative painter who in Chicago from about 1910 to 1934 best expressed in his art the spirit of the American Continuity in Architecture. The Great Charter of freedom signed June 15, 1215, in the meadow at Runnymead moved men in government and religion, helped unfetter thought in the sciences and social relations, until, at long last, it also freed the power to build in all the Western world. On May first, 1893, the World's Columbian Exposition opened its doors in Chicago.



MURAL PAINTER 1934

EDITED, AND TEXT,
BY WILLIAM GRAY PURCELL

THE PERSONALITY OF JOHN NORTON which you see behind the reproductions of his paintings on these pages can best be introduced to you by a remarkable bit of American history. The details will explain why a considerable part of Norton's work in his best years remains unrecorded. Now it appears that in 1927 Mr. Thomas E. Tallmadge, an architect of Chicago, wrote a book, "The Story of American Architecture." He had entered the architectural profession in Chicago around 1900, with Sullivan and Wright in full power on all sides. He was well exposed to the light of the new day. He and his partner Watson at first produced a number of Wright-like dwellings. By 1910 business success had come to the firm, and Tallmadge's early enthusiasm slowly faded into practical production of "period" pieces in architecture. Louis Sullivan, father of the new world architecture, died in eclipse about the time Tallmadge's book was taking form; Wright's capable and evergreen publicity was at that time overconcerned with other than architectural news, and so, justifiably confident, Mr. Tallmadge in a chapter entitled "Louis Sullivan and the Lost Cause" wrote them both off as figures in futile past history, whose work, in his view, would from then on have no appreciable influence on the future of architecture in America.

NOW COMES "Time's" film of bright color and flickering Fate. Mr. Tallmadge's backward glance obscures his critical eye. Within the year students of the architectural schools all over the country began a revolt. East and West they were fed up with the old bozart design "projects." Away back in 1923 Ellis F. Lawrence, Dean of the College of Architecture at the University of Oregon and his able associate, Professor Walter Wilcox, alone of all the architectural educators in the country, had refused to cooperate in the National Beaux Arts Institute of Design competitions. These enjoyed a sort of official sanction by the American Institute of Architects and through lack of any constructive opposition had degenerated into a personal prestige race between Paris-trained design-professor "coaches," with the "students" acting as their draftsmen. This standardized system had entrenched itself behind the French Renaissance style, and through its cells in many nations had maintained control of the esthetics of building around the world for seventy-five years. This Declaration of Educational Independence by Lawrence and Wilcox was an historic event of considerable bravery. Ten years earlier they could not have done it; the system would have broken them, and the school too.

During a considerable part of this transition period,

BEST REMEMBERED of all the charms of that "World's Fair" was the Golden Doorway of the Transportation Building by which Louis Sullivan greeted the new day of freedom in Architecture which had been six hundred and seventy-eight hard fought years on the way. John Norton was seventeen years old. He too grew to make his mark on distinguished buildings and kindle the light among hundreds of art students who were to cherish and carry on the new and living ideas.

The Season's Greetings To Our Friends In The Industry

Minnesota-Dakota Chapter
Producers' Council

beginning in 1912, Norton was teaching at the Chicago Art Institute. In 1913 the famous "Armory Show" in New York introduced the world to cubism and the "Nude Descending a Stairs." American painting was off to a good start toward the future. Norton's temperament made him a natural teacher; the students believed in him. He taught mural painting too and with his students began integrating their studies with the new architecture. This brought recognition by Frank Lloyd Wright in the painted walls of the Midway Gardens. Norton's tie with the coming world in building was now complete. He was technically equipped and emotionally ready to achieve his choice in life. He would be able to paint the kind of walls that wanted painting in buildings he approved. But having escaped the dull past he now faced the greater danger of a hectic future.

After World War I a different kind of very prosperous audience appeared that wanted what was new and exciting. It grew very fast. It both accepted and demanded adventure. Before 1920 the designer whose work was "different" had to search for the occasional commission while routine minds gathered the profits. But as World War II approached, nothing was too wild. Originality, shock, insult, pornography were accepted as marvels. The adventuring designer had a ready made clientele who could and would pay for the most costly projects. But this easy business had its drawbacks. Competent works and the meretricious were accepted with equal enthusiasm. Sincere penetration by the artist and healthy cultural experience by the audience got separated from the natural genius of the American people. Soon few knew the living from the dead; the old standards were gone; critic spoke only to critic. The headline artists spoke to their fellow exhibitionists over the heads of everyone. Artists and connoisseurs alike had to pretend to an understanding which changed so fast that what was pontifical last year would become rather silly and dated next year.

Norton, who thought by doing, saw that acts and the heart that goes with them "have a logic the mind knows not." He was never taken away by word tossing. The word had to speak in forms and be able to dwell with men, or it was no good.

At long last, around 1930-35, in university architectural schools, the study of living buildings was finally begun. Practical planning, and such outdoor architecture as students could see being built in every city, was generally acknowledged as proper research. Through these events at least a start was made toward teaching young men to produce worthy buildings. And today these students are forty-five years old and leaders in a rejuvenated profession, building fabulous schools, dwellings and office buildings. Freedom paid off.

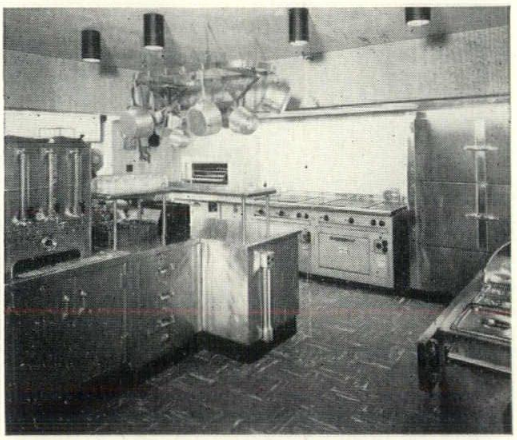
I have briefly reviewed this era in architectural history because its outcome was a critical factor in the new free world in all the arts which we have been enjoying for about twenty-five years. In justice to Mr. Tallmadge who was a genial and enterprising man, one must say that he is entitled to considerable vindication due to the nearly unanimous public and pro-

(Continued on Page 57)

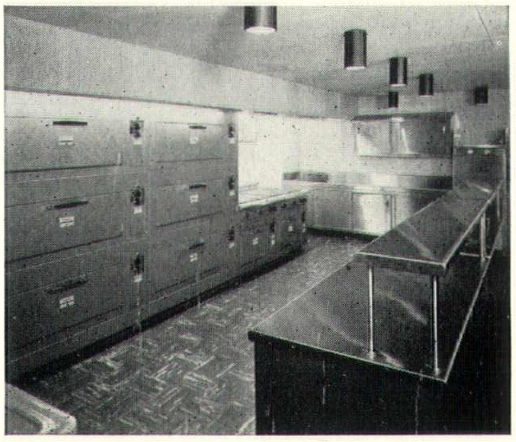

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ELKS CLUB EXTERIOR



DOWNSTAIRS KITCHEN



UPSTAIRS KITCHEN

ELKS CLUB

MINOT, NORTH DAKOTA

DESIGNER:

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Architects and Engineers, Fargo, North Dakota

Excellent food . . . prepared on the finest cooking equipment, is the story which best describes the new Elks Club at Minot.

The club has *two complete kitchens:*

The downstairs kitchen includes two heavy-duty ranges, one fryer, and one broiler with an oven base—all compactly arranged and fully capable of handling luncheons and dinners for all occasions.

The upstairs kitchen is complete with ovens and ranges and was designed to handle large dinners and banquets. Already, over 1,500 dinners have been served at one time.

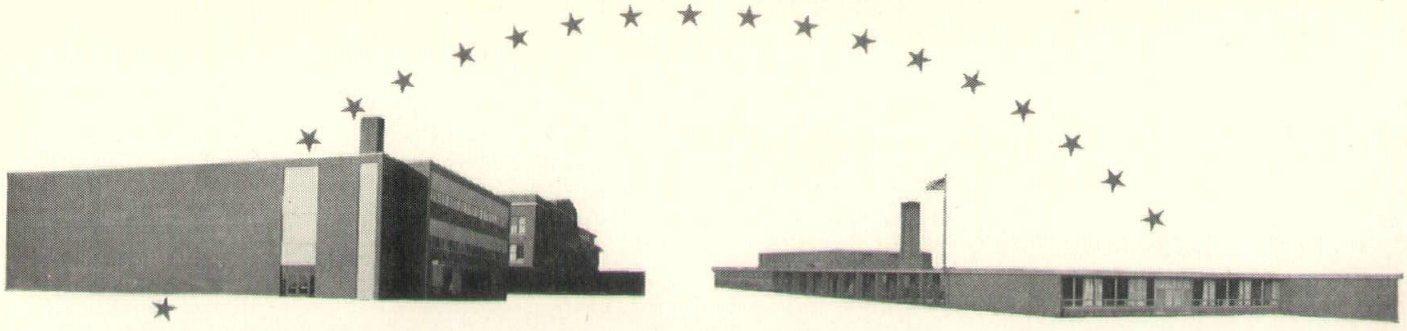
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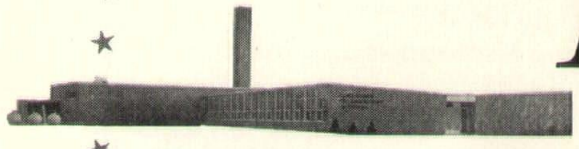
ELECTRIC COMMERCIAL COOKING AND HEATING SECTION



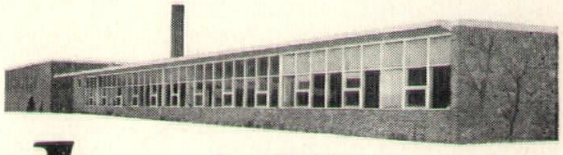
Forest Lake School

Edina School

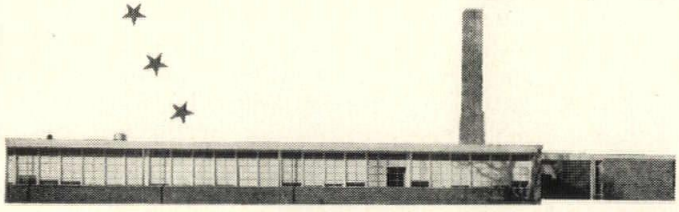
The Trend...



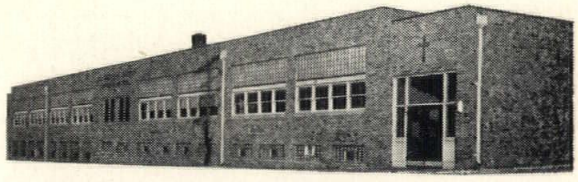
Sheridan School
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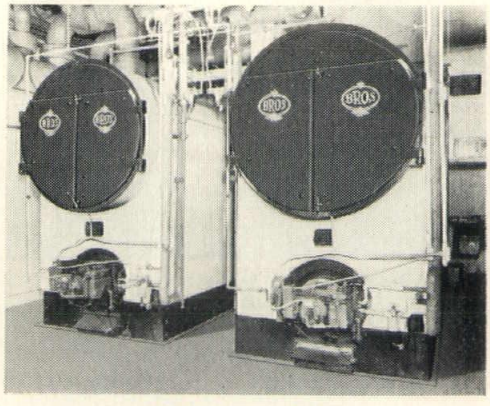
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AWARDS

At Convention Aroused Keen Interest

Awards made at the Rochester convention for proposed and completed buildings designed by member architects aroused keen interest and we are pleased to present on these pages some aspects of these designs which will be worthy of study by our readers who were not able to be present at the convention showing of the projects.

The jury awarded honors to the following:

Bergstedt & Hirsch of St. Paul for the Red River National Bank in Grand Forks, N. D., and the South St. Paul Municipal Building.

Brooks Cavin of St. Paul for the office and plant building of the Andersen Corporation in Bayport, Minn.

Hammel & Green of St. Paul for a dormitory at the College of St. Benedict in St. Joseph, Minn.

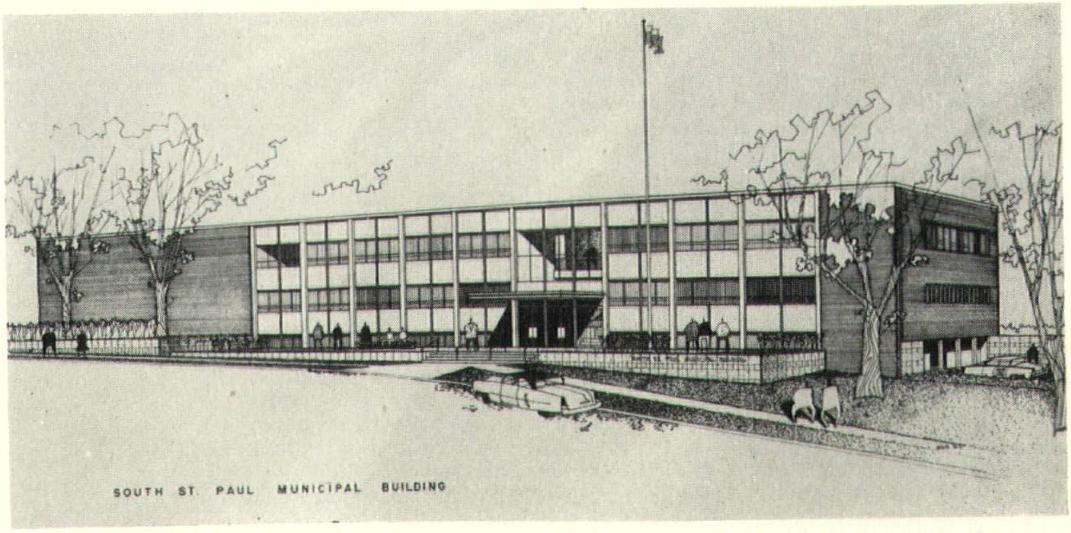
Haarstick, Lundgren & Associates of St. Paul for the Minnesota Educational Association headquarters building.

Thorshov & Cerny of Minneapolis for the office building of the Hardware Mutual Insurance Company of Minnesota, Minneapolis.



Red River National Bank Building, Grand Forks, N. D., Bergstedt & Hirsch . . .

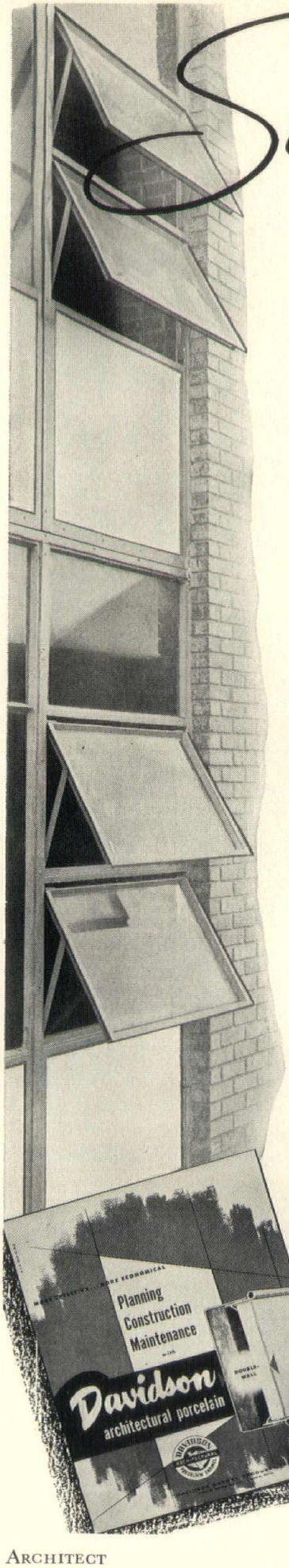
The Red River National Bank is being built on a busy intersection in Grand Forks, N. D. It consists of a basement and three floors. The main banking floor is on grade level and includes a secondary entrance directly off the customers' parking space adjoining the building. It will have an elevator and includes some rental area on the upper floors. The building is of steel frame structure. The exterior facing material on the ground floor is granite with brick used as the stair enclosure. The main portion of the exterior is enclosed with aluminum sash and insulated aluminum spandrels which makes for a very light structure and permits rapid installation of these pre-fabricated units. The banking areas are air conditioned. The cubic foot cost is $1.20 on the basis of bids recently received.



South St. Paul Municipal Building, South St. Paul, Minn., Bergstedt & Hirsch . . .

The South St. Paul Municipal Building is scheduled for construction in 1955. It houses the municipal offices of South St. Paul, including the police department with jail and garage facilities as well as the fire department. It is a steel frame structure and the outside masonry walls are to be faced with brick. The windows and spandrels are of aluminum. A secondary entrance is convenient to staff parking as well as to the public parking area adjacent to the building. It will provide the latest developments in facilities and equipment and will be air conditioned throughout.

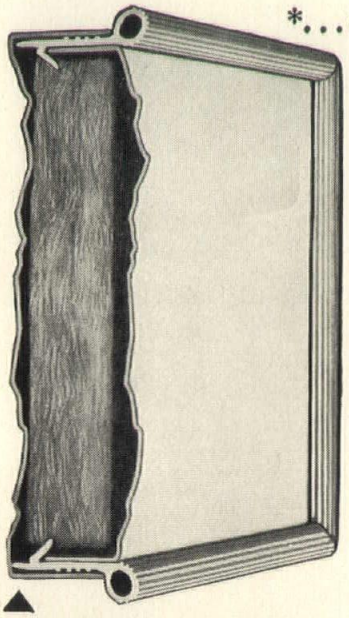
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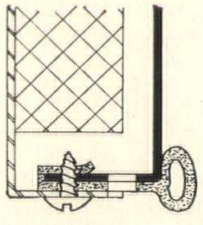
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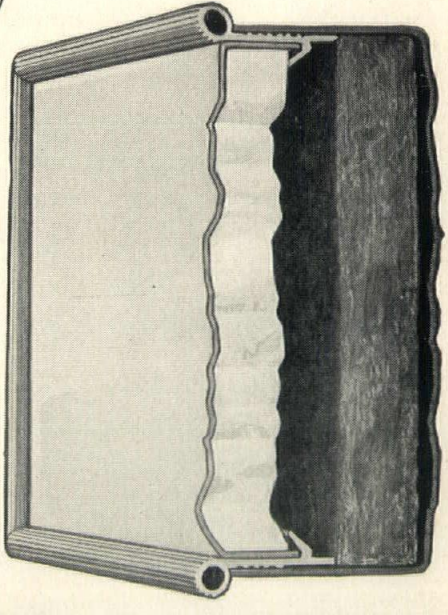


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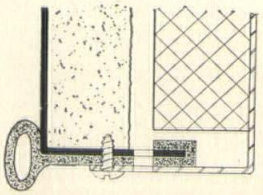
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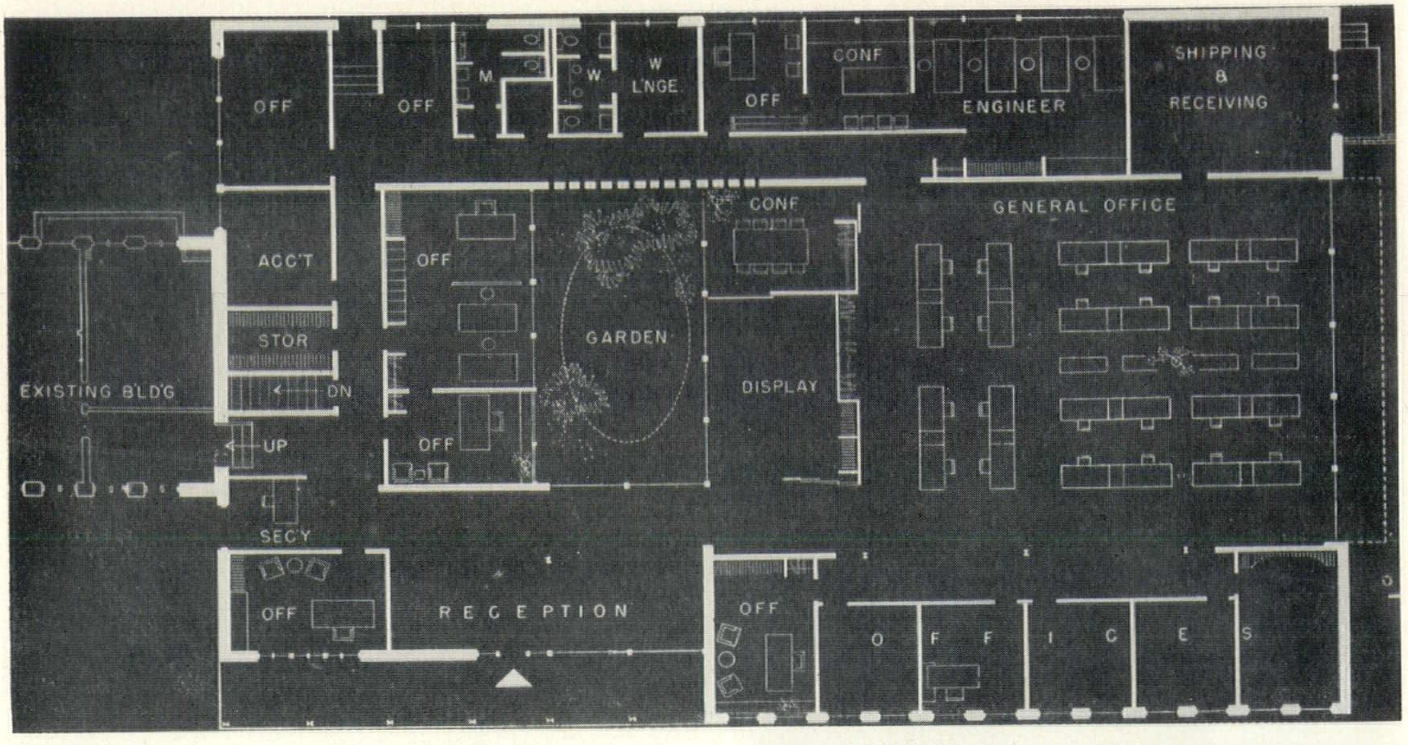
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Andersen Corporation Office Building, Bayport, Minn., Brooks Cavin . . .

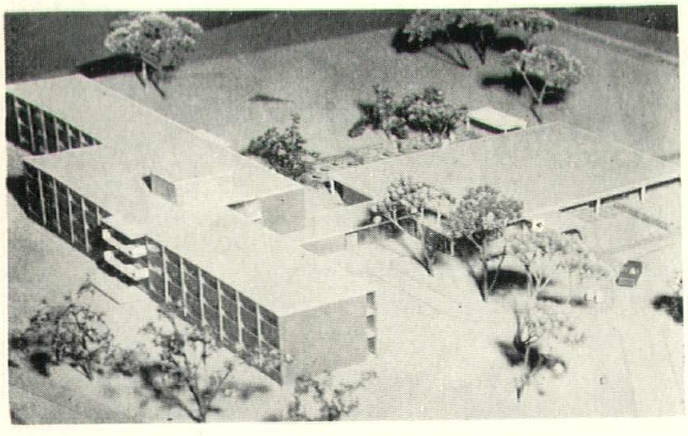
Our good judgment in featuring this outstanding production unit in the convention issue was borne out by the jury's award to Mr. Cavin. We include some new pictures of the structure here and refer our readers to the last issue of this magazine for complete details. However, at this time the staff would like to correct two errors in the original story presentation. First, we slipped on extending credit for an excellent assist given us by *Architectural Forum,* which loaned us the illustrative engravings used in that story. Then we failed to catch use of the cut showing the Anderson storage wall unit—upside down. For these two muffs



—our apologies. The pictures used in this issue were taken by Reynolds Photography, Inc., of Minneapolis.

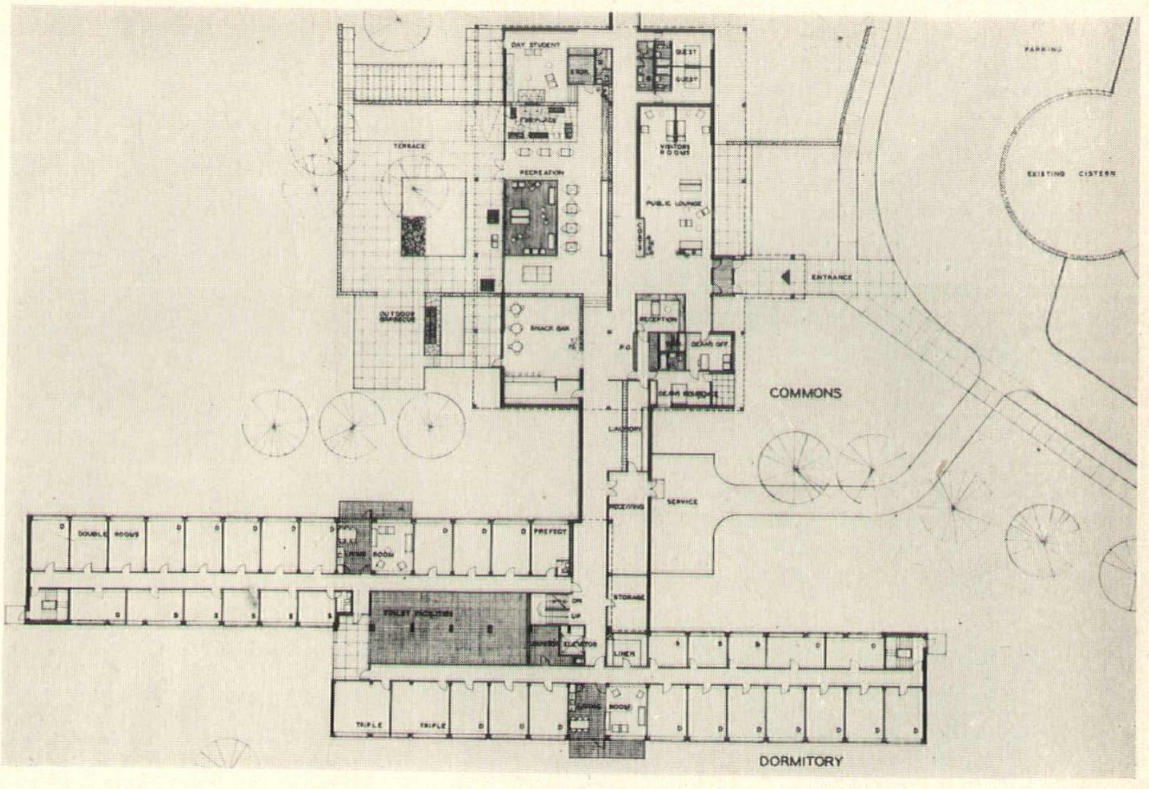
Dormitory for College of St. Benedict, St. Joseph, Minn. Hammel & Green . . .

The dormitory consists of two buildings, the commons and dormitory. The first contains the public's spaces, administration, guest room, lounge and recreation facilities. The dormitory building contains single, double and triple rooms, a total of 119, which will accommodate 200 girls. The dormitory unit is three stories high and divided in half on each floor. Each half accommodates approximately 33 girls and is complete with its own living room and toilet facilities. Each half floor shares laundry and drying facilities with the other half. The plot plan indicates that the building will be situated on part of the large campus at Saint Benedict's, southwest of the existing buildings.



The dormitory is the first unit to be built as part of a long-range campus expansion program. The expansion will eventually include a new gymnasium, audio, music, speech and art facilities and possibly other academic classrooms. The College of Saint Benedict is the sister college of Saint John's, three miles up the road at Collegeville, where Marcel Breuer is designing a new campus and the first unit, the dormitory, is now arising. This project was reported in detail in the last issue of NORTHWEST ARCHITECT.

Here is the plan for St. Benedict's.



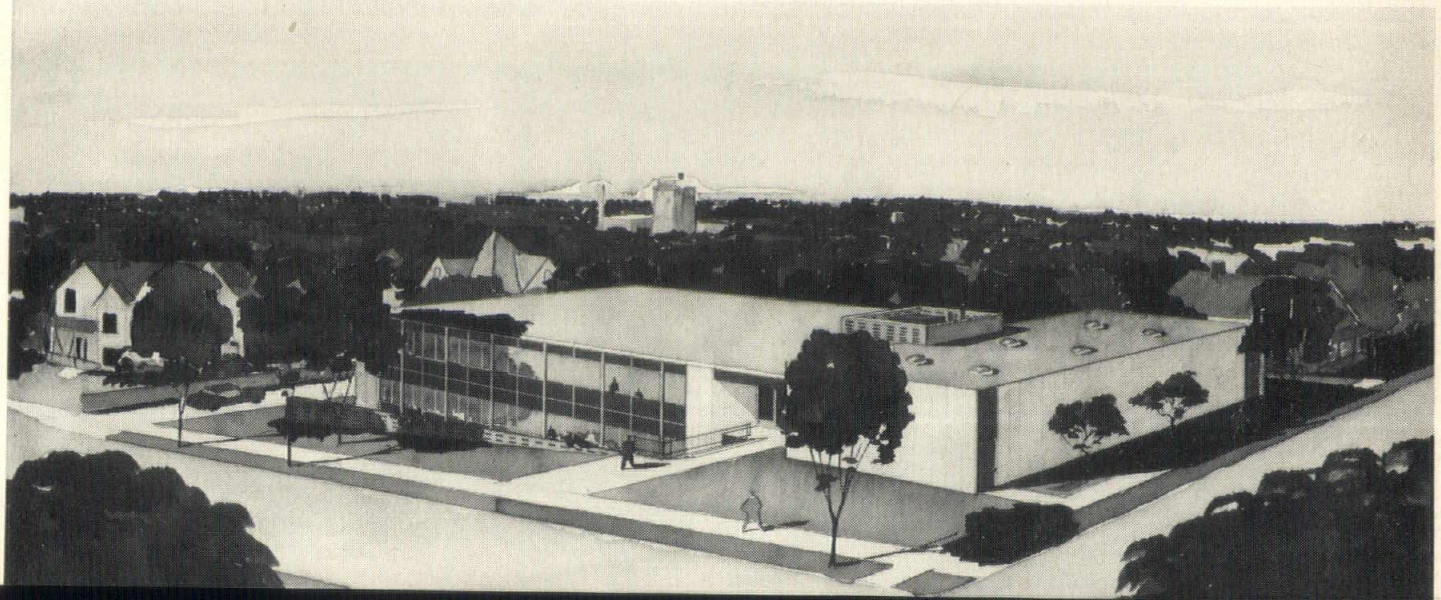
The "aerial photo" on opposite page shows the model. The roof edge of terra cotta will be enriched with the Benedictine Cross repeated across its entire length. The terrace, with its granite retaining walls, will provide a sheltered outdoor living space.

The structure of the dormitory unit is reinforced concrete, using a tile joist system with flat beams. The building is faced with brick with columns being covered with terra cotta. The windows are of sealed double glazing in a custom wood sash. The commons building is of steel frame of long span joist, precast cement tile roof deck, brick exterior, ceramic tile below the windows and sealed double glazing set in insulated hollow metal frames. The building with its equipment is estimated to cost something over $1,000,000.

Minnesota Educational Association Building
St. Paul, Minn., Haarstick & Lundgren . . .

This proposed structure would be, as described by the association, an "educational center for Minnesota teachers." The site has already been acquired and is one block north of the state capitol. Final construction of the building depends on growth of the group's building fund. The building, designed in the crisp, clean modern style which speaks of efficiency, will contain many important functions of the educational setup of the association.

In addition to the offices of the MEA staff, the structure will have conference and committee rooms for planning and carrying through group policy. Equipment, storage and working spaces have been well



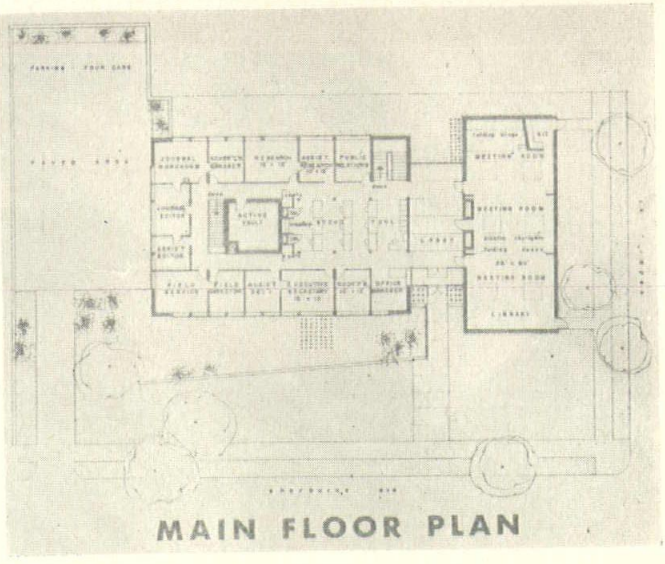
planned, as shown in the drawings. A library is planned for research in the field of education. The proximity to the state capitol will make the building a rendezvous for those interested in the progress of legislation concerned with the state's education. This also makes work with the state department of education more convenient.

—

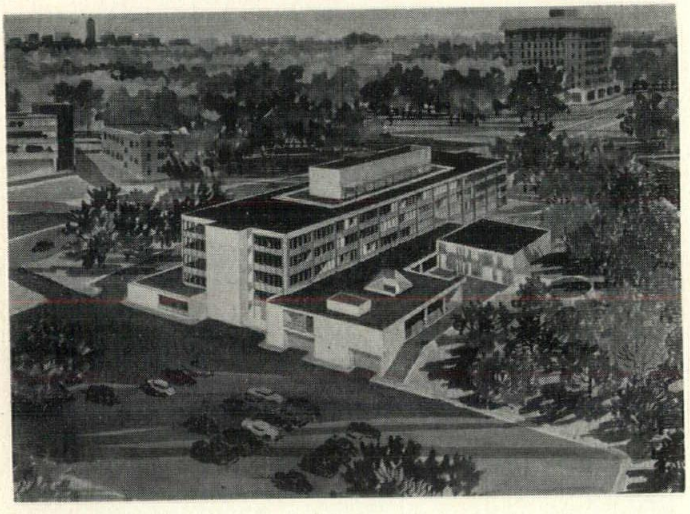
Office Building for Hardware Mutual Insurance Company of Minnesota, Minneapolis, Minn., Thorshov & Cerny . . .

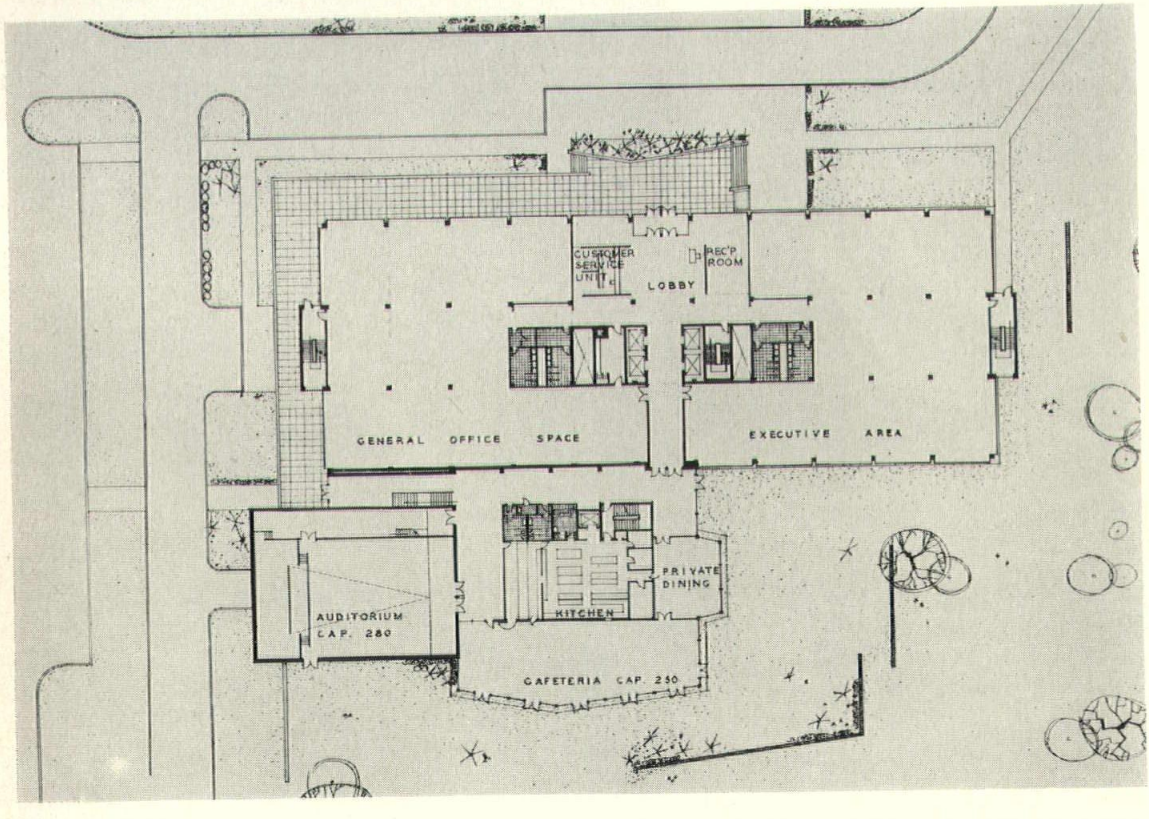
Construction began about November 15, 1954, and completion is expected in the Spring of 1956.

The office block will have four floors with a gross area of 24,600 square feet per floor, providing a net usable area of about 21,000 square feet per floor. There will be an auditorium seating 280 to 300 persons and a cafeteria which will seat 250. There will be provision for parking 400 cars, total, with 30 places in a parking garage. The building will have a structural steel frame throughout. Sub-floors will be of 16 gauge steel self-supporting construction, meeting Fire Underwriters' requirements for electrical raceways. Enclosure will be by curtain wall of aluminum and insulating glass. All sash will be pivoted for washing from the interior. There will be domestic marble veneer on exterior masonry walls and exterior column facings. Elevator service will be by two passenger and one combination freight-passenger elevator of 4000 lb. capacity. There will be 120/208 volt, 3-phase, 4-wire, secondary electrical service. Air conditioning for the exterior zone of the building will

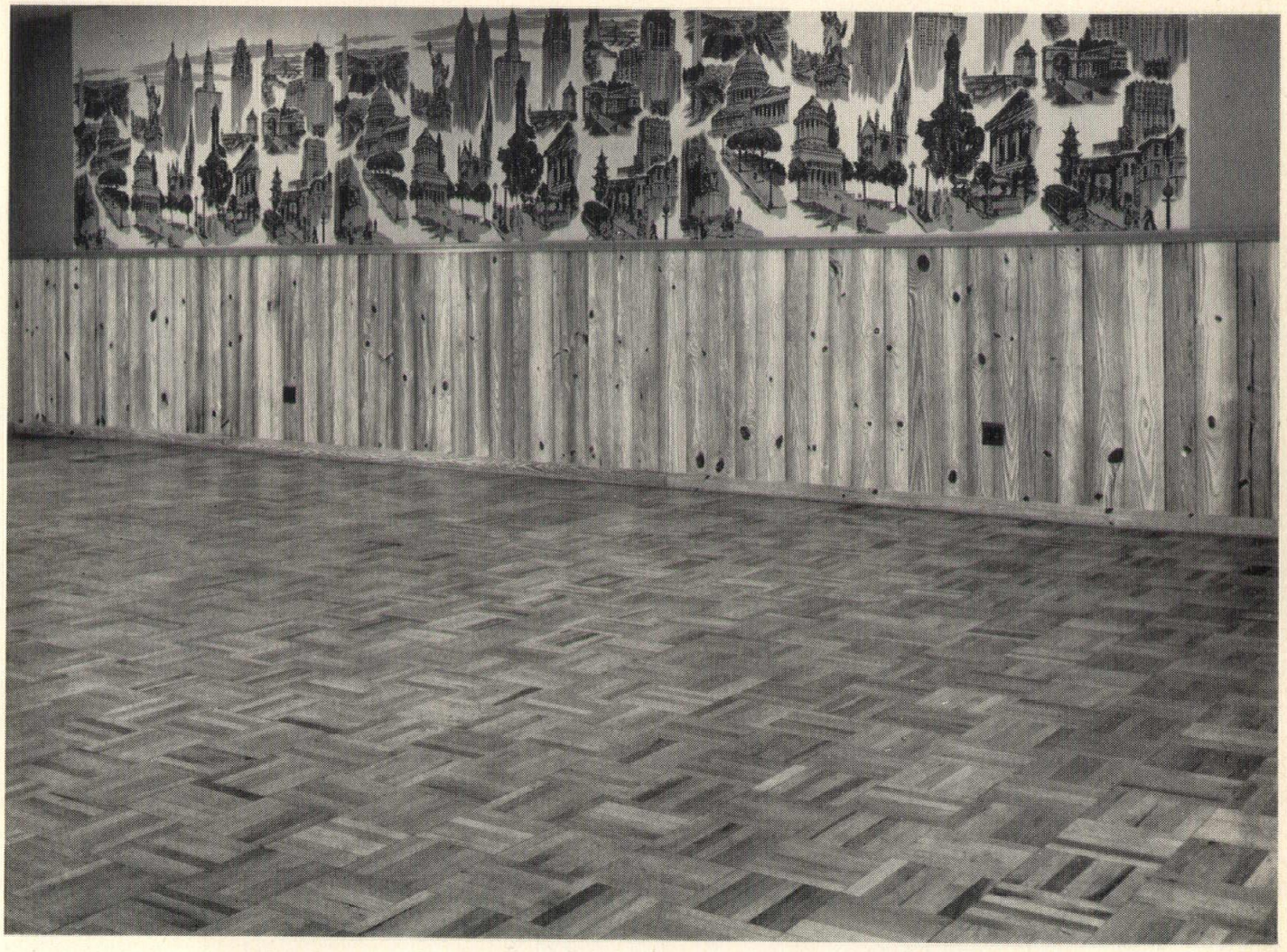


MEA Headquarter's Plan





This is the first floor plan for the new insurance building.



The New Skyline Ballroom, Calhoun Beach Hotel, Minneapolis, Minnesota

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Selecting patterns is easy. But it's not so easy to find a flooring material such as hardwood maple blocks, illustrated above, that will absorb hard knocks yet retain its good looks through the years.

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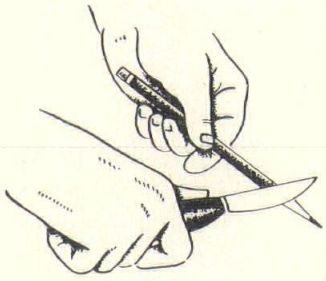
Second grade and better maple 25/32 — 9 x 9 laid directly over a concrete slab on ½" asphalt impregnated corkboard . . . set on full bed of cold troweled mastic . . . for good cushioning . . . assuring an even resiliency over the entire surface.

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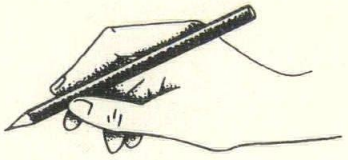
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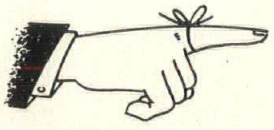
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be by high velocity, high pressure induction units of the corner weathermastic type. The interior zones will be conditioned with a high velocity system incorporating a ceiling distribution. The cafeteria and auditorium will be serviced with separate individual systems of conventional type.

MAGNEY BOOSTS MODULE

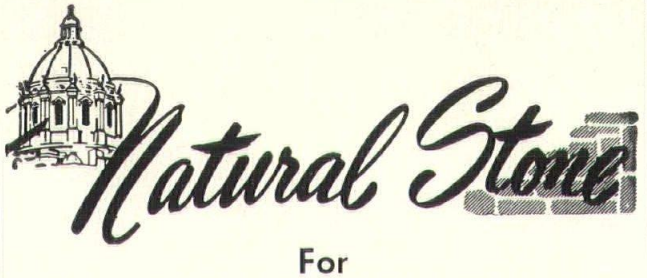
John R. Magney, Magney, Tusler and Setter, Minneapolis, gave two talks on modular co-ordination, boosting this dimensioning system for construction which is receiving widespread acceptance among the building trade.

On December 4 he addressed a joint meeting in Aberdeen, S. D., of the South Dakota Society of Engineers and Architects and the Association of General Contractors of South Dakota.

On December 9 he spoke in Washington, D. C., at a conference staged by the Building Research Institute, which was attended by architects, contractors and producers of building materials from all sections of the United States. He discussed "The Value of Modular Co-ordination in Practice."

The American Institute of Architects, the American Standards Association, the Producer's Council, the National Association of Home Builders and the Associated General Contractors of America are among sponsors of the one-day Washington meeting.

The modular system has been standard practice in Magney, Tusler and Setter's office for several years.



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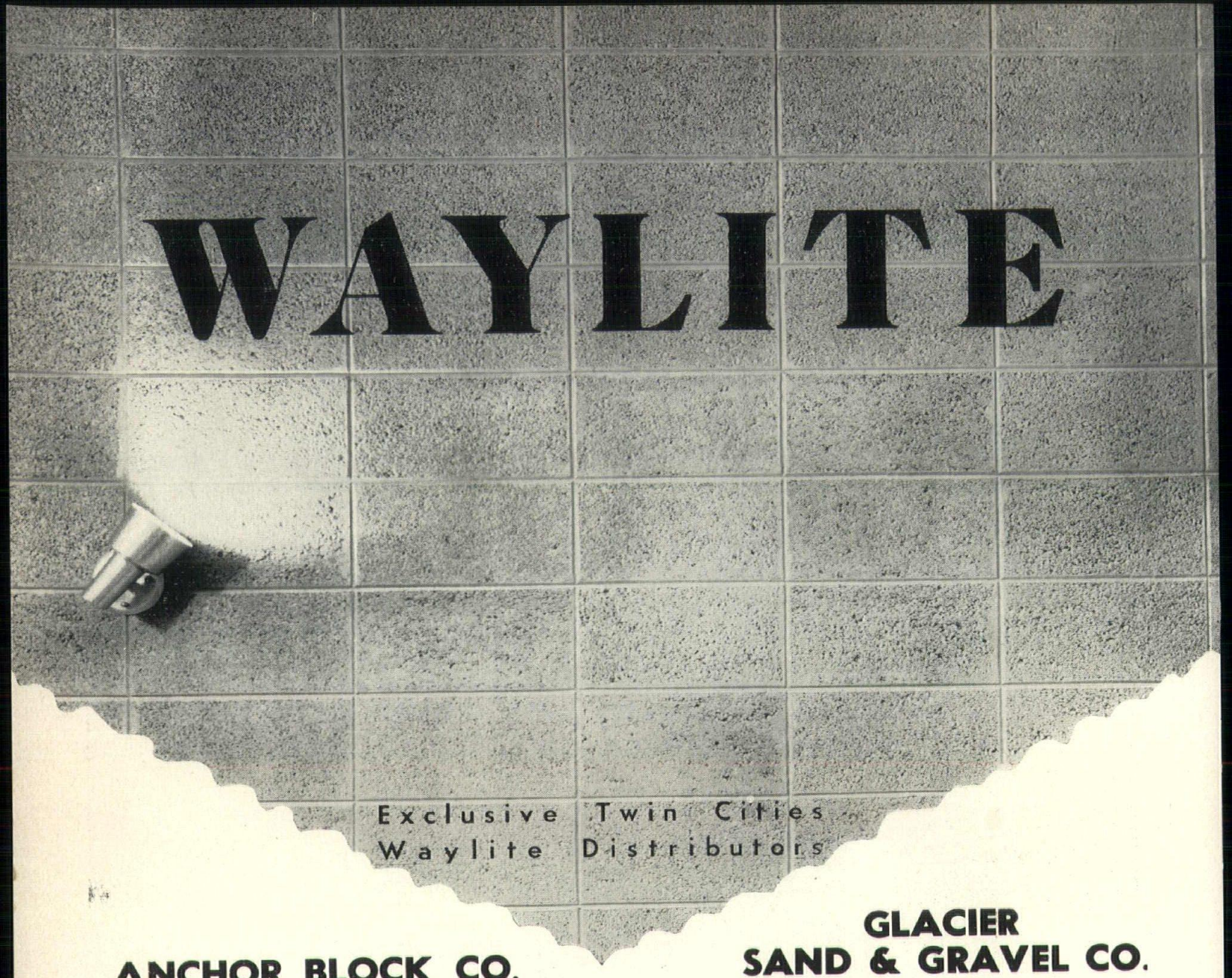
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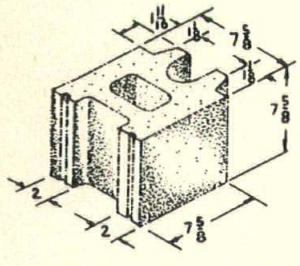
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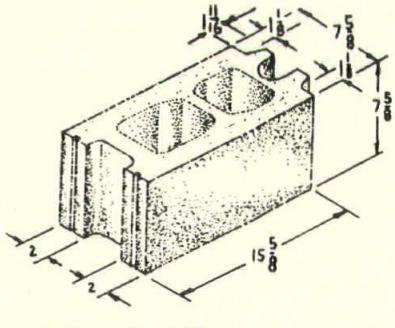
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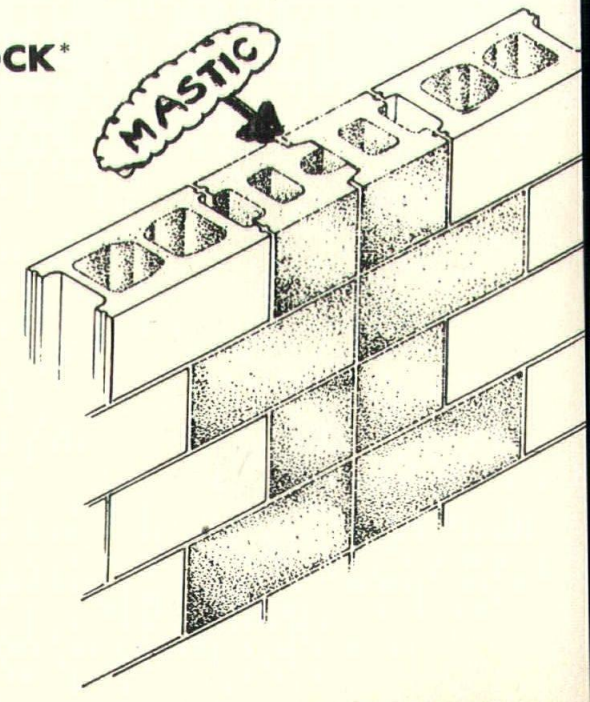
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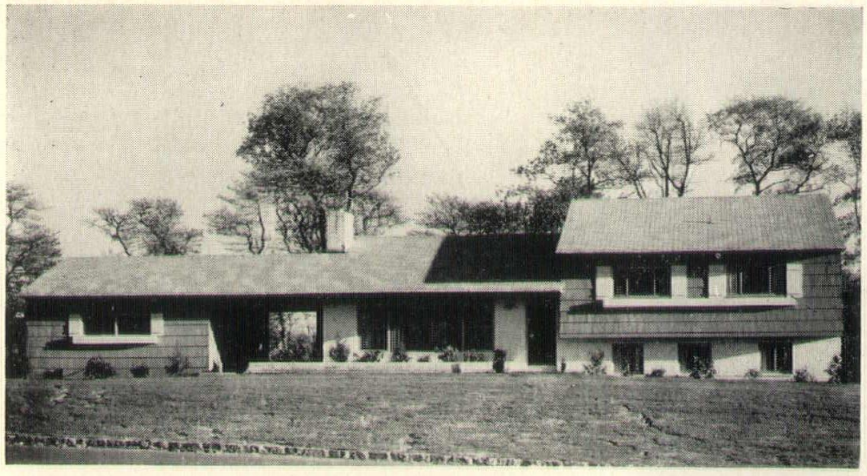






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North Dakotans Re-elect Officers



The 1955 officers look over plans on display—(l-r) Treasurer Paul Grosz, Vice President H. Brunner, Secretary W. Seifert and President Knute Henning.

A well-balanced presentation of many phases of today's complex profession of architecture was featured during the October 25-26 second annual convention of the North Dakota Association of Architects, A.I.A., in Bismarck. The two-day sessions were well attended and interest was keen.

Officers of the chapter re-elected during the sessions, are Knute Henning of the department of architecture at North Dakota State College, president; Harold Brunner of Brunner, Hoeffel & Bohrer, Minot, vice-president; William Seifert of W. J. Seifert Associates, Fargo, secretary; and Paul Grosz, treasurer.

The morning of the first day was given over to the regular chapter meeting, followed by luncheon. Speakers and a panel filled the afternoon program. Gilbert R. Horton opened the session with a report on the A.I.A. convention in Boston. Then a panel on architect-contractor relationships, under the moderation of Harold Brunner, was held. Interesting historical aspects were woven into the speech which followed, by



During the plane trip to the convention we snapped: 1—Panel group of Rollin Child, Vern Larson, Bob Olsen and Paul Buck discussing plans; 2—W. Hamilton, and L. Julander, Chamberlain Co.; S. Benson (center), U. S. Plywood; 3—W. Meyer, Mpls. builders sec'y., S. Dittenhoefer, Kimble Glass, S. Olson, Detroit Steel Products; 4—J. Coulter, Granco, R. Child, U. S. Quarry Tile, V. Larson, Kimble Glass; 5—1. Spulock, Owens-Corning; Fiberglas, R. Olsen, Edison Electric, P. Buck, Brasco Mfg.; 6—R. Hauenstein, Universal Bleacher; J. Davies, Truscon Steel, Gwen Glynn, hostess, John Newhose, Edison Electric; 7—"Just relaxin' "

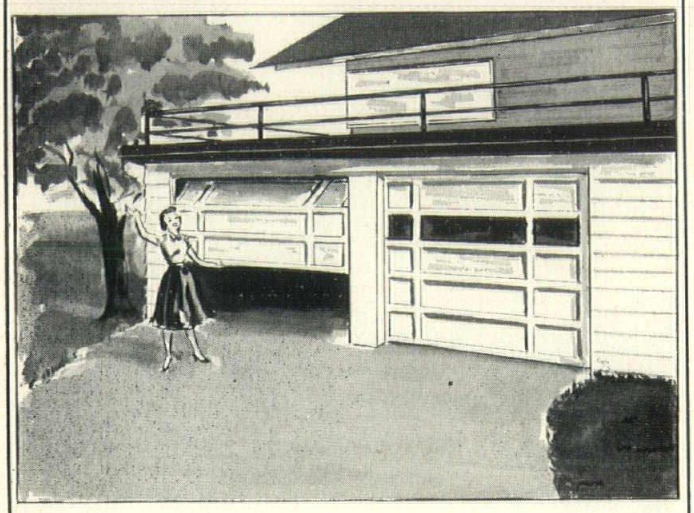


Conventioners: 1—R. Olsen, PC chapter president, welcomed by K. Henning, ND president (r); 2—A. Goplen, ND Health Dept., L. Ross, Minot, Jim Coulter, Granco Steel; 3—J. Mackley, Minot; J. Newhouse, Edison Elect., H. Hoeffel, Minot, J. Bullock, American Radiator; 4—M. Denbrook, Grand Forks, H. Brunner, K. Henning; 5—W. Bohrer, W. Seifert and H. Hoeffel, all Fargo, I. Rush, Jr., Minot; 6—R. Hauenstein, Universal Bleacher, D. Anderson, Congoleum-Nairn, H. Skaret, Fargo, Floyd Hornuth, Zonolite; 7—H. Brunner, Minot, G. Horton, Jamestown, S. Benson, U. S. Plywood, I. Spurlock, Owens-Corning; 8—G. E. & G. R. Horton, Jamestown, R. Ritterbush, Bismarck; 9—J. Mooney, Honeywell, K. Johnson, Fargo, S. Houkour, Fargo; 10—H. Christensen, Structural Clay Prods., L. Julander, Chamberlain Co., C. Hoffman, ND Assoc. General Contractors manager, S. Olson, Detroit Steel; 11—W. Meyer, Mpls. builders, J. Meisner, Bismarck, H. Leonhard, Bismarck, W. Hamilton, Chamberlain Co.; 12—J. Breher, Fargo Glass Co., I. Rush, Jr., Minot, L. Ross, Minot, P. Buck, Brasco Mfg., D. Bowe, Pella Prods., Fargo; 13—H. Bechtel, Fargo, G. Horton, Jamestown, R. Ritterbush, Bismarck, R. Reid, Historical Soc., Bismarck; 14—G. E. Horton, Jamestown, R. Child, Sparta Ceramic, W. Bohrer, Minot, V. Larson, Kimble Glass.

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Hardware shall include safety torsion springs on a continuous shaft across full width of door, rustproofed aircraft type cable (chain not permitted), rollers having a minimum of ten (10) ball bearings ¼" diameter with both inner and outer races of hardened steel (use of roller shaft as inner race will not be permitted), bottom corner brackets mortised under bottom of door and of sufficient height to be secured across both rail and stile. Doors over 12'6" wide shall be additionally reinforced with suitable horizontal trusses to prevent sagging when open. Doors over 16'0" wide shall have suitable support to prevent sagging when closed.

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Russel Reid, superintendent of the state historical society. Final talks of the afternoon were given by R. H. Sherman of the State Board of Administration and A. O. Goplen, director of the North Dakota Health Department.

The Producers Council was host at the evening's cocktail hour and provided the speakers for the pro-



Student winners (l-r) H. Thompson, H. Jenkinson, F. Herrmann, R. Hanson, A. Kosir and E. Harrie.

gram which followed dinner. The council also was active in other phases of the sessions, Twin City members flying to the convention site in a group.

Following the regular morning session the second day's program started with a speech by C. A. Hoffman, secretary of the Associated General Contractors. The state superintendent of public instruction, M. F. Peterson, was next on the program, followed by G. E. Nordrum, director of school construction for the education department. A trip to the Mandan oil refinery gave those attending the convention a chance to see "in the round" part of this vital North Dakota economic development. Following a social hour and dinner, Irvin Miller, engineer for the Standard Oil Company, addressed the last session of the convention.

The North Dakota chapter is closely interested in work of the state school of architecture and during the sessions prizes were awarded to students for "A Shopping Center Between Bismarck and Mandan, North Dakota." Eugene Harrie, fifth-year student from Jamestown, took top honors for his design, with Harold Jenkinson, fifth-year man from Moorhead, Minn., second, and Richard C. Hanson, senior from South Haven, Minn., third. Honorable mentions went to Albin Kosir, fifth-year student from Valley City, Fred Herrmann, fifth-year student from Minot, and Harlyn Thompson, senior from Fargo.

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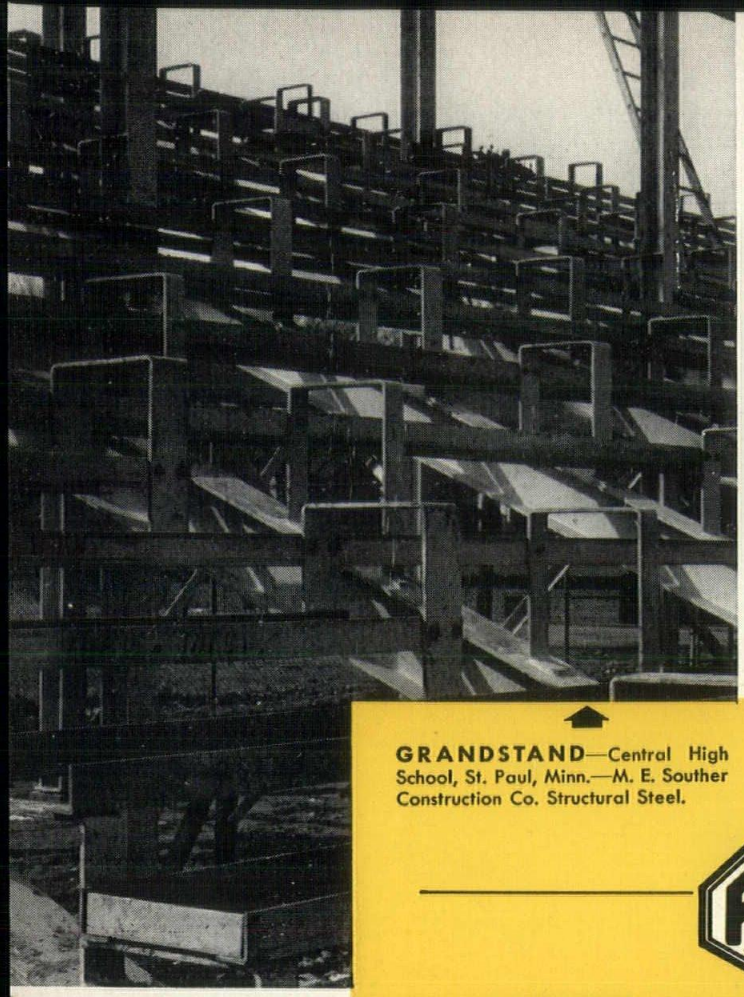
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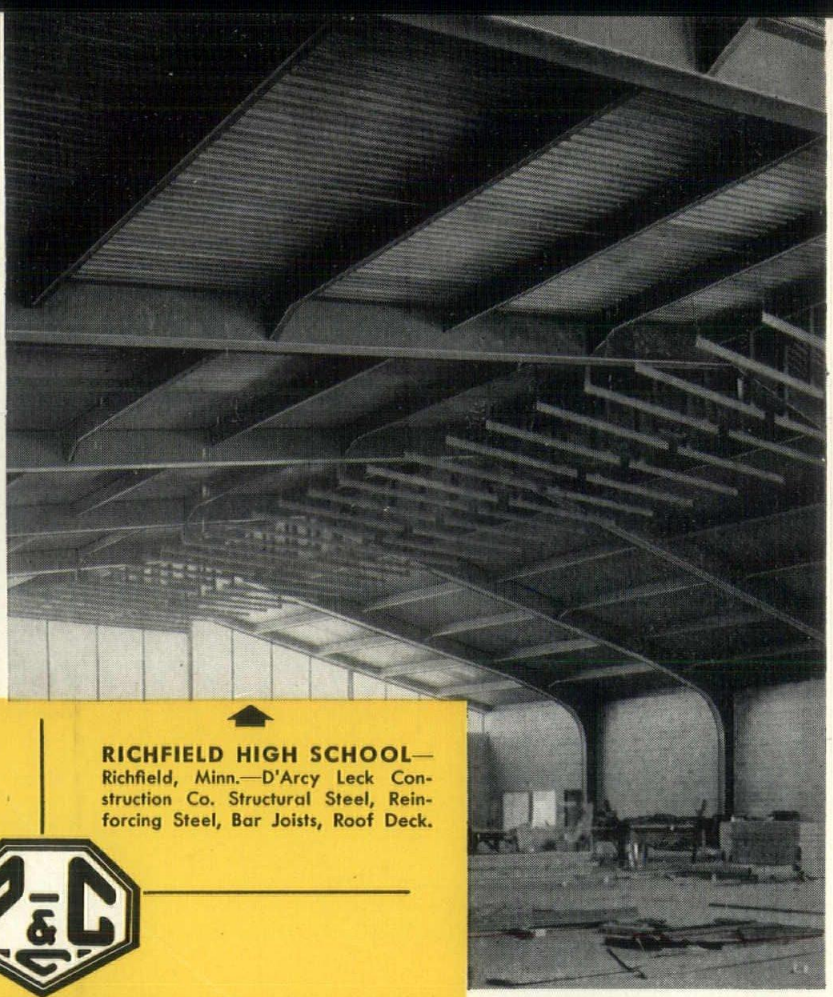
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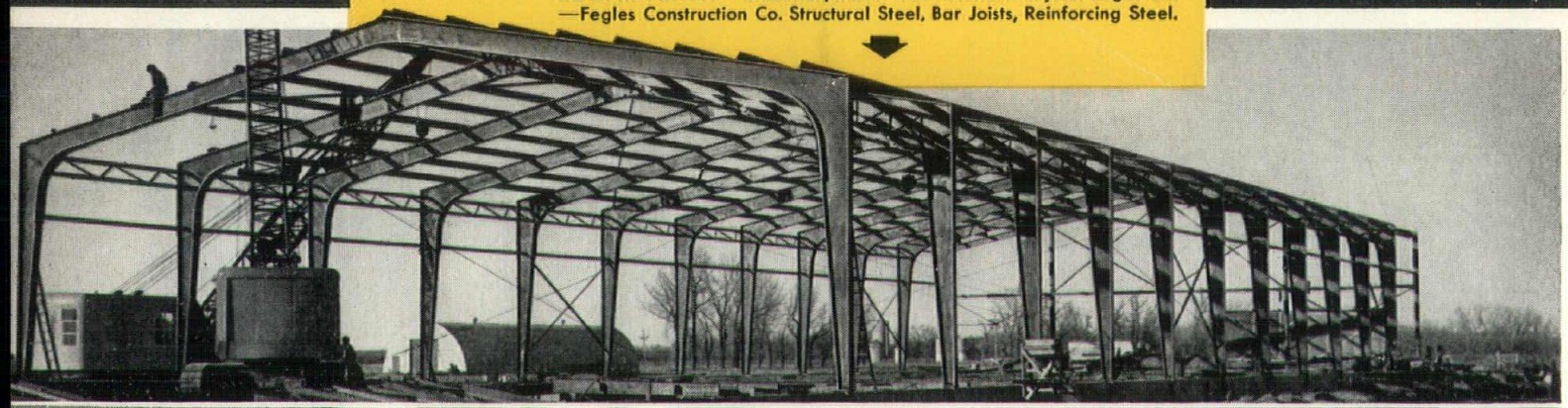


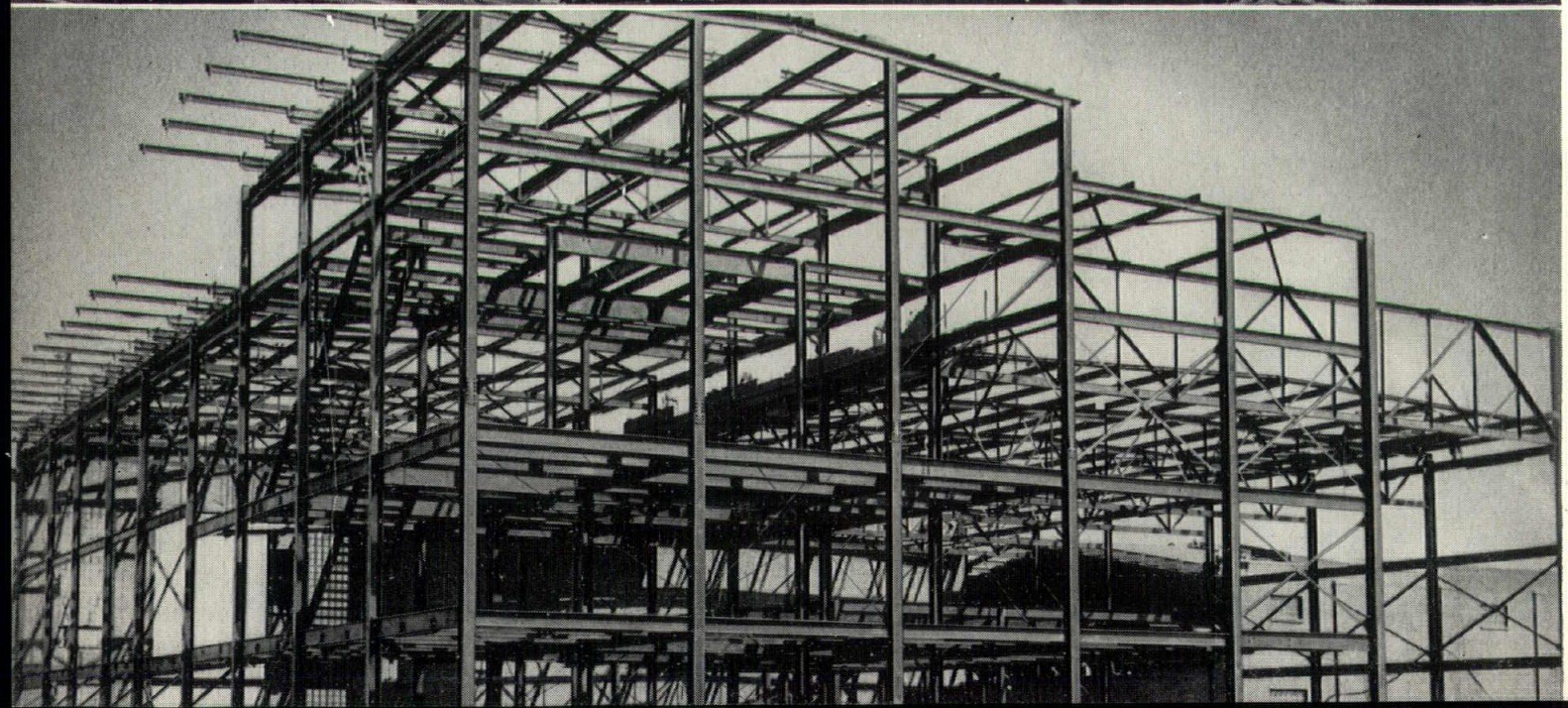
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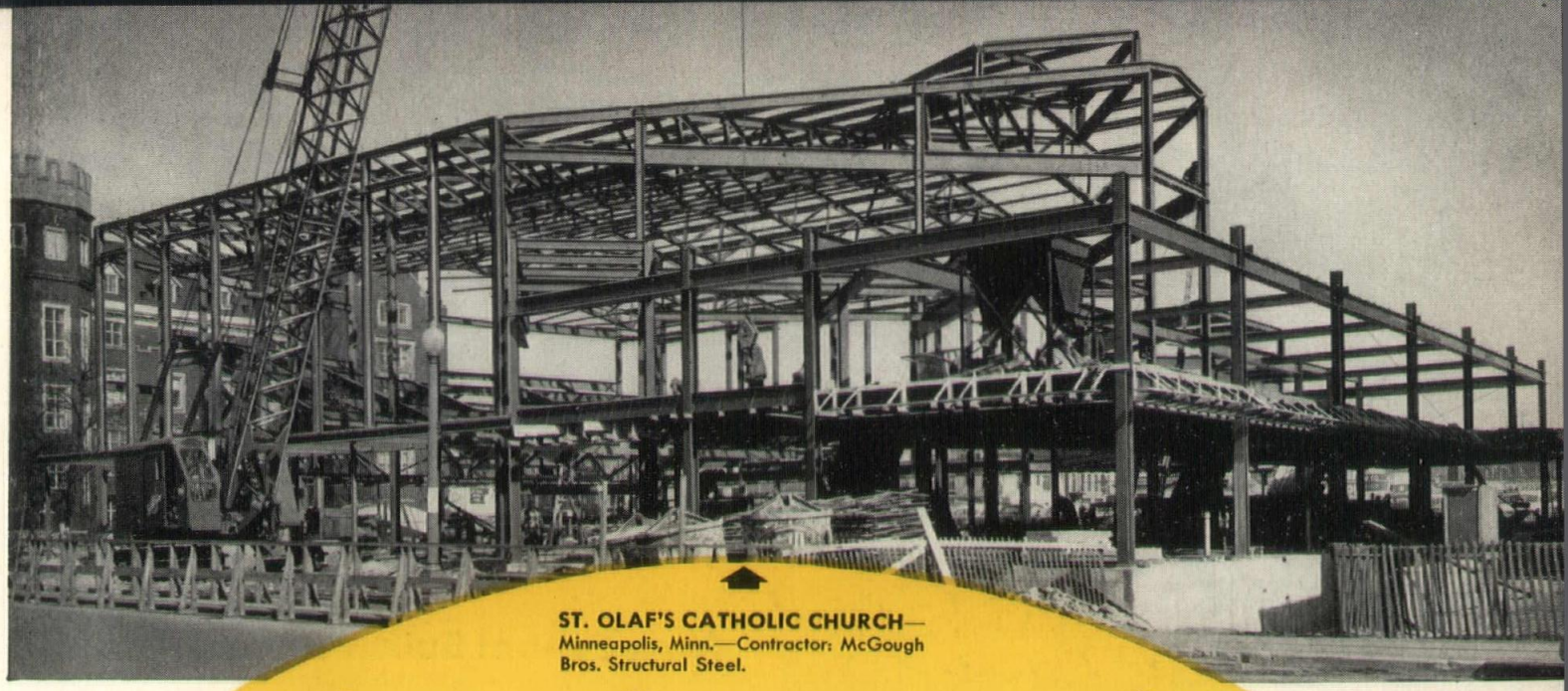
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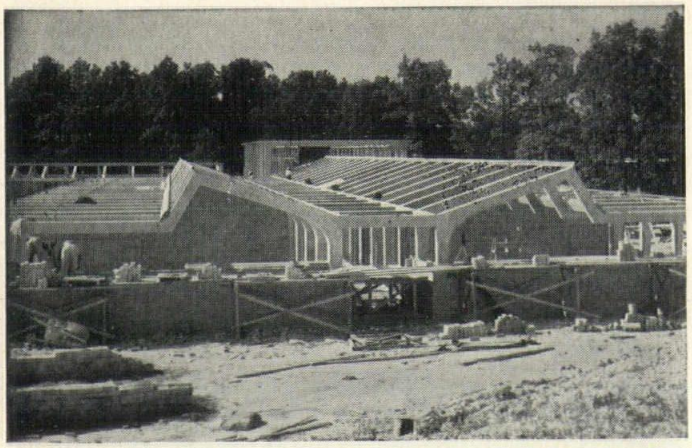
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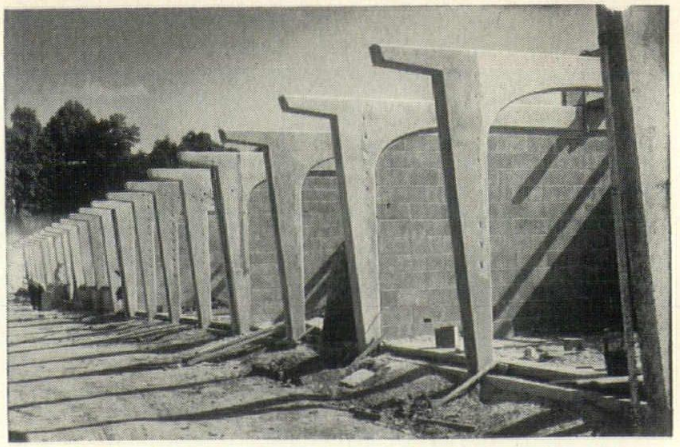
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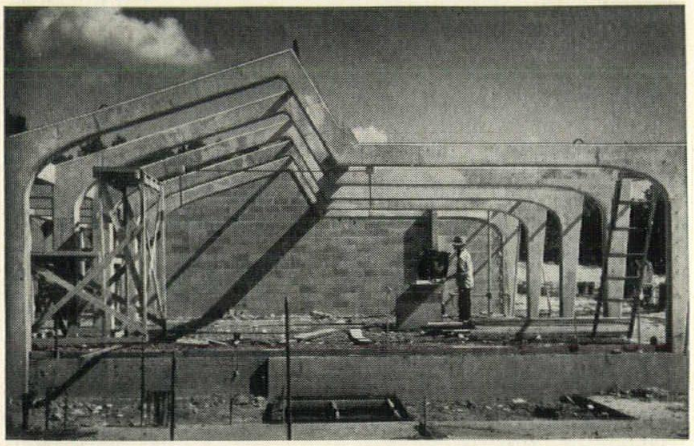
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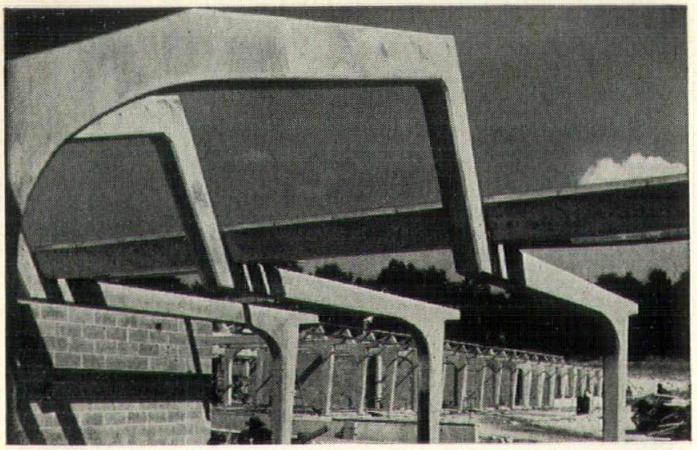




Left: general view showing how the concrete bents frame the corridor and two rows of classrooms. Right: closeup of one classroom wing.



Looking down a row of rooms (above) and out from the rear of one room (below). Bents were designed for inclusion of a skylight to equalize the light in inner areas of rooms farthest from windows.



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One hundred fourteen precast concrete bents formed the entire frame of this school—in outside walls, inside hall and the roof with its skylight and overhang. The inner wythe of exterior walls and all partitions are exposed concrete masonry, painted. The entire building cost was only $9.58 per sq. ft.

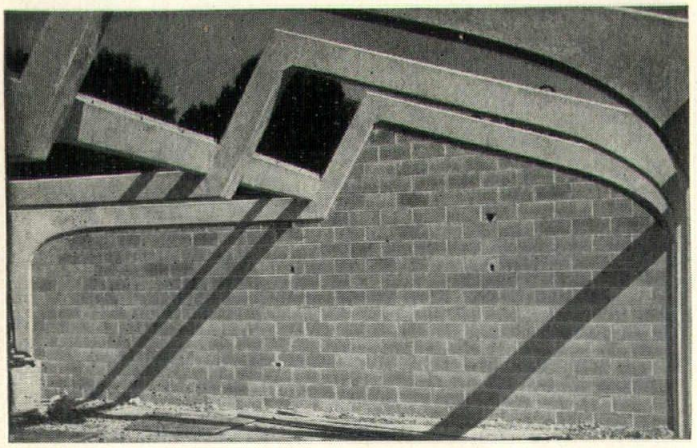
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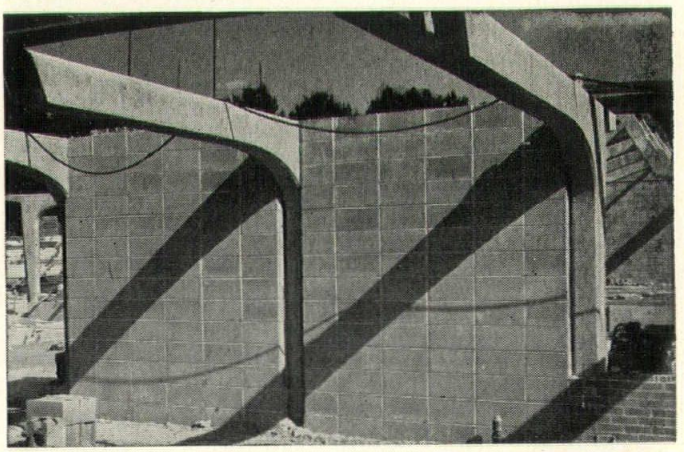
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HEATED WALKS, LIGHTWEIGHT CONCRETE, SHALE DAMAGE CONSIDERED BY CONCRETE CONFERENCE

The growing use of lightweight concrete in construction, the incorporation of heated walks and driveways in building planning, shale damage to concrete and many other factors in today's wide use of this building material were given a thorough two-days' airing during the Concrete Conference at the University of Minnesota, November 29-30.

Conducted by the university, the conference received co-operative support from the Minnesota Society of Architects, Portland Cement Association, Associated General Contractors of Minnesota, Northwest Section of the American Society of Civil Engineers, American Concrete Institute and other groups. It was the fourth annual event.

Lightweight concrete problems were the opening feature and were discussed in two speeches. C. D. Bullock, regional structural engineer for the Portland Cement Association, Kansas City, Mo., talked on "Lightweight Concrete in Building Construction." "Lightweight Masonry Units and Related Construction Practice" was the topic dealt with by R. E. Copeland, director of engineering for the National Concrete Masonry Association, Chicago. Both talks were followed by vigorous discussion periods.

The noon luncheon session of the first day was presided over by Glynne Shifflet, A.I.A., Minneapolis. Ralph Rapson, new head of the university's school of architecture, spoke briefly and Sidney L. Stolte of Bettenburg, Townsend & Stolte, St. Paul, immediate past



At the conference (l-r, by person & row)—E. Eckert, S. L. Stolte, St. Paul, G. Shifflet, Mpls., C. Bullock, Portland Cement Assn., Kansas City—A. Goldbeck, Ntl. Crushed Rock Ass'n., Washington, R. Copeland, Ntl. Concrete, Chicago, G. Shifflet, R. Rapson, University of Minnesota — A. Benzick, Glacier Sand, Mpls., J. Shiely, Jr., Shiely Co., St. Paul, L. Soukop, Prestressed Concrete, F. Tierney, NSPCo., Mpls.—C. Parker, Mpls., E. Mikkleson, Bloomington bldg. inspector, P. D. Carlson, Minn. highway dept.—E. Carsberg, Minn. highway dept, C. Britzius, T. C. Testing, R. Randall, Portland Cement Ass'n, Mpls., E. Snyder, Minneapolis-Honeywell—O. Stocke, Rochester, E. Eckert, Hormel Co., Austin—R. Nelson, Austin city engineer, B. Borgesen, Austin contractor, C. Preus, Minn. highway dept.—F. Orthmeyer, Bismarck city engineer, A. Kovash, Dickinson, N. D., C. Martin, Bismarck, R. Myhra, Portland Cement, Bismarck—Z. Gorder, La Crosse city engineer, G. Darrell. St. Paul, T. Thomas, Univ. Minn.—E. Davis, Hawkeye Cement, Hudson, L. Luhmann, Steele-Rice Concrete, Owatonna, C. and D. Hammel, Aggregate, Inc., Owatonna—J. Swanberg, H. Mott, Portland Cement, Fargo.

president of the Minnesota chapter, A.I.A., talked on "Protection of Life, Health and Property."

Concrete specifications were detailed in the afternoon session by A. T. Goldbeck, engineering director for the National Crushed Stone Association, Washington. "Shale Damage to an Interior Concrete Floor" was presented by Harry L. Wilson, assistant supervising engineer of the University of Minnesota, and "Shale in Minnesota Gravels" was discussed by George M. Schwartz, university professor of geology.

"The Need for Consistent Field Inspection of Concrete" opened the second day's proceedings, being handled by F. P. Tierney, head of the testing and inspection laboratory of the Northern States Power Co. "Normal variations in Concrete Strength" by Charles W. Britzius of the Twin City Testing and Engineering Laboratory, St. Paul, and "Variations in Concrete Quality and Their Explanation" by E. C. Carsberg, Minnesota Highway Department concrete engineer, rounded out this phase of the discussions.

George C. Darrell, newly elected Minnesota chapter president and architect with Ellerbe & Co., St. Paul, talked on "Heated Concrete Sidewalks" and "Concrete Temperatures in Radiant Heating" was handled by E. F. Snyder, supervisor of control applications for Minneapolis-Honeywell. The luncheon speaker was A. O. C. Nier, chairman of the university's physics department, whose subject was "Modern Physics and Engineering."

The afternoon session opened with a "Progress Report on Precast and Prestressed Floor Panels," by Joseph A. Wise, civil engineering professor, U. of M. A panel discussion on "How to Obtain Top Quality Concrete Floors" followed with a panel made up of David Griswold, A.I.A., M. A. Johnston, engineer of Johnston and Sahlman, and C. E. Field, contractor, C. O. Field Co., all of Minneapolis, Earl E. Eckert, engineer for George A. Hormel Co., Austin, and Myron C. Gebhart, president of Local 560 Cement Masons, St. Paul. Following the usual discussion and questions, a film on "Prestressed Concrete over Tampa Bay" was shown by StressSteel Corporation of Pennsylvania.

Headquarters for the conference were in the Center for Continuation Study and sessions were in the auditorium of the Museum of Natural History.

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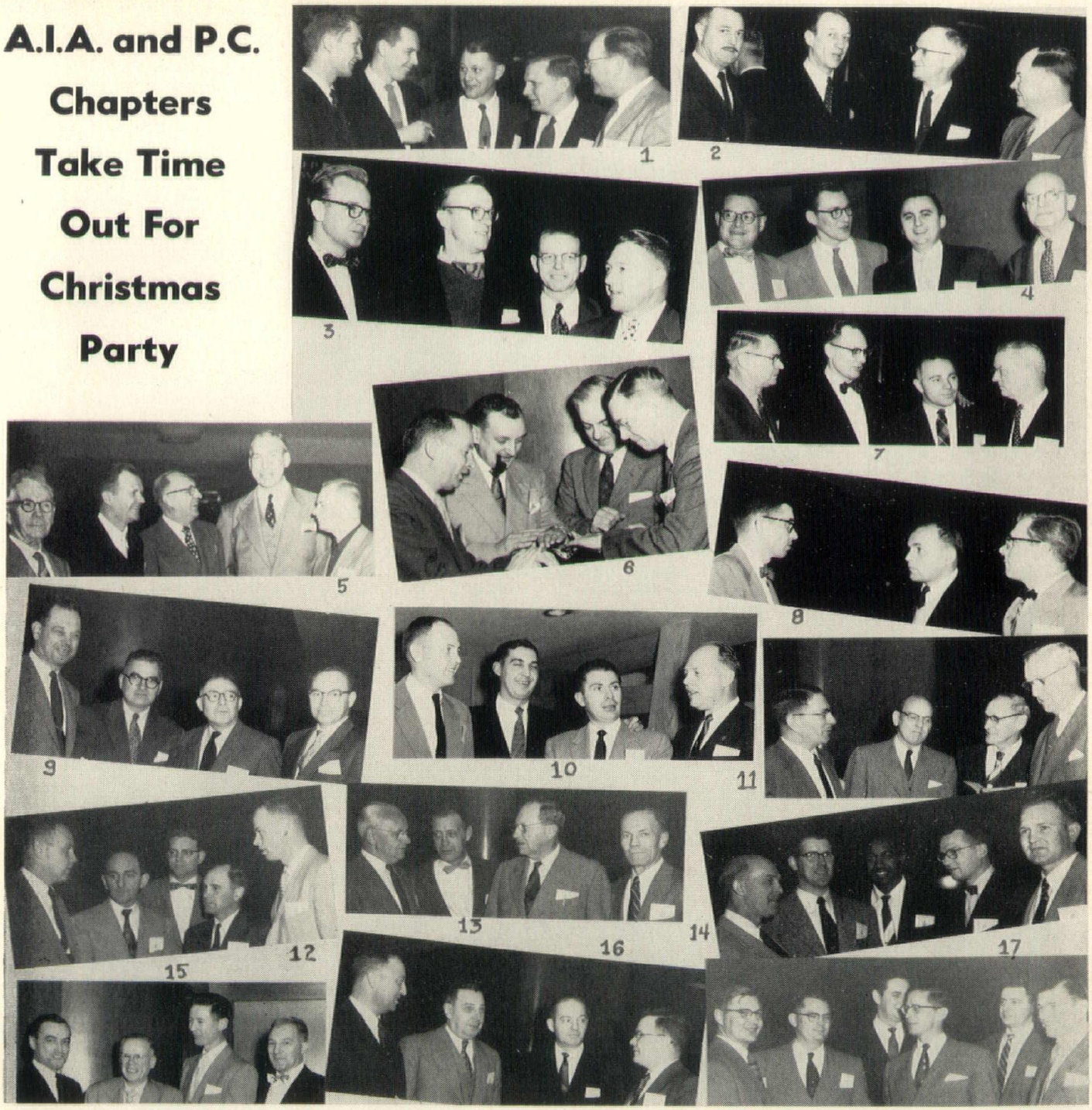
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A.I.A. and P.C. Chapters Take Time Out For Christmas Party



Architects and suppliers, 450 of them, mingled in the Prom Ballroom in St. Paul early in December for the annual Christmas party sponsored by the Producers' Council for the Twin City chapters of the American Institute of Architects and members of the council. Our photographer was much in evidence and collected the above evidence that the affair was enjoyed to the utmost. Cocktails preceded dinner and the conversation flowed about things professional—and otherwise.

Shown in the pictures (as numbered, l-r) are—1—Ken Johnson, Earl Fullingim, Sixten Benson, Louis Lundgren, R. G. Bush; 2—Robert H. Kerr, Larry Hovik, Vern Larson, John Magney; 3—Ed Hillstrom, G. H. Schlichting, Don Hock, Bernard Hein; 4—Bob Hendershott, Don Pates, Bert Powers, Paul Hagen; 5—John Daniels, Kerm Johnson, Norm Johnson, Duke Johnson, Doug Wasmuth; 6—Earl Baddon, Lyell Halverson, W. A. Backstrom, Mort Mortenson; 7—Ralph Bloom, Allen Meinecke, Ronald Gridley, Bill Rabe; 8—Dick Hammel, John Rouma, Curt Green; 9—Austin Lange, Clair Armstrong, W. A. Plummer, Henry Smith; 10—Jack Hustad, Carl Fogelberg, Bob Olsen, Ham Hamilton; 11—Duff Longtin, Carl Gausman, Henry Held, Max Buetow; 12—Jack Hustad, V. E. Siddens, P. L. Truszinski, C. M. Hanson, Bob Magney; 13—George Melcher, Al Fischer, Jim Hills, Ted Sime; 14—Carroll Gilger, John Torseth, Jay Tyson, Myron Kehne, Charles McFarland; 15—Ralph Kuehn, Tilford Moore, Gil Langseth, Wes Bastedo; 16—Gil Bauer, Ernie Meier, Don Greene, Jim Smith; 17—Charles Berg, Gordon Comb, U. L. Abendroth, Horace Madsen, Gordon Yeazel, Bob Jones.

MAGNEY, TUSLER & SETTER MOVE PROMOTES SEVEN TO ASSOCIATES

Magney, Tusler and Setter, veteran Minneapolis architectural and engineering firm, has moved from the Foshay Tower which it designed 27 years ago into new, enlarged offices in 303 Roanoke Building.

The move, according to W. H. Tusler, senior principal, was due to the firm's expanding personnel and because space limitations within the tower made it impossible to house all departments on one floor.

In its new location, nearly 9,000 square feet of floor space will provide complete facilities within one area for the firm's working force of 75 architects, engineers, draftsmen and related employes.

The new offices have a modern reception area—paneled in walnut moulded boards on three walls and featuring gray plastic wall covering on the fourth—private offices for the five principals, two paneled conference rooms, a bookkeeping department, general clerical offices and storage areas.

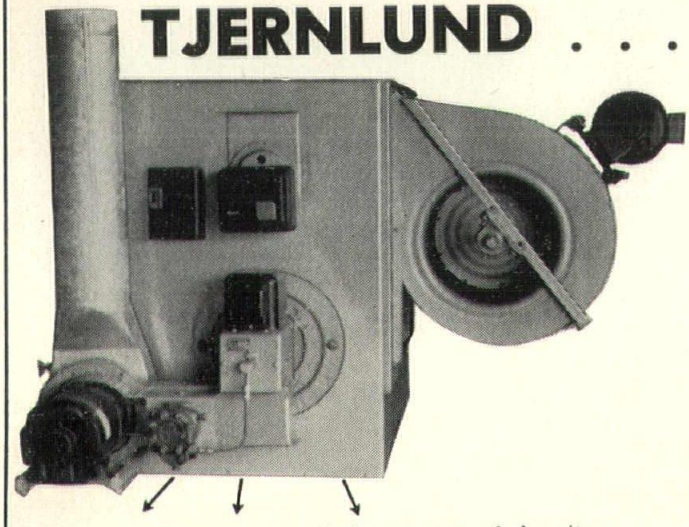
General drafting rooms are in one large, unobstructed area, with sections set aside for mechanical and electrical engineering, design, shop drawings, supervision and specifications departments. A separate room houses the Ozalid printing department for blueprints. Floor-to-ceiling racks in an adjoining vault will contain original working drawings for every building designed by the firm since 1917, when it was launched under the name of Magney and Tusler. Each complete set of drawings is enclosed in a sealed four-inch diameter tube and the entire file is catalogued.



W. H. Tusler (in back) and Donald P. Setter, examine part of the master file of the firm's working drawings which date back to 1917. The vault is one of the features of their new offices.

With current work on its boards or under construction totaling well over $25,000,000, including the new north central office building in Minneapolis of the Prudential Insurance Company, the firm has enjoyed a steady growth and expansion. G. R. Magney, who

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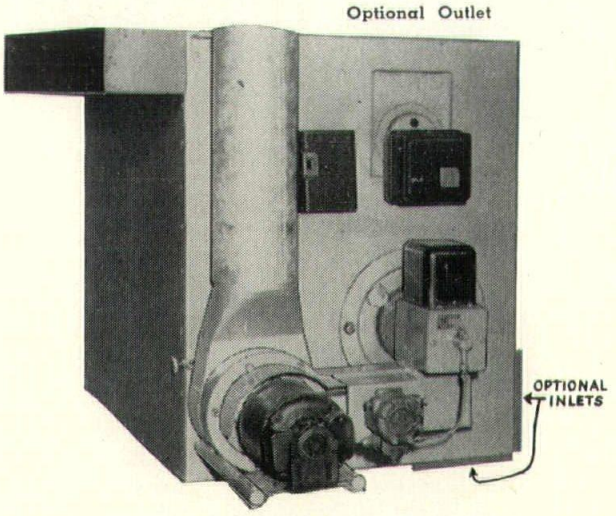
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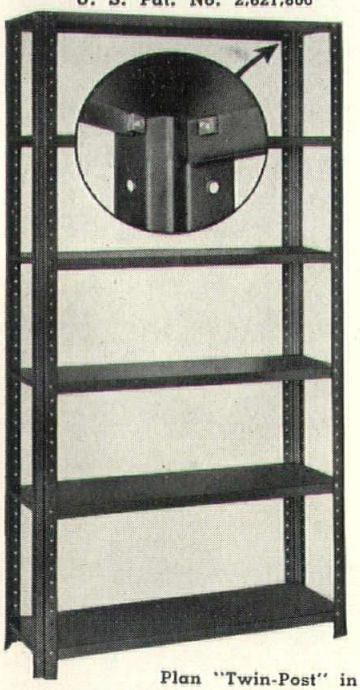
SALES & DISPLAY

Ground Floor—Foshay Tower

106 So. Ninth St., Minneapolis, Minn.

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with new rigid "Twin-Post" corners

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18 and 20 ga. steel shelves range in 25 sizes from 24"x9" to 48"x24", 16 ga. posts from 6' to 10'. Olive Green or Airline Grey baked-on enamel. Special colors available.



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Plan "Twin-Post" in your next job!

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retired last year, is now on a consulting basis.

In 1937 Donald P. Setter joined the firm as the third principal and the name was changed to Magney, Tusler and Setter. In 1952 three men who previously had been associates in the firm—Stowell D. Leach, L. John Lindstrom and John R. Magney—were admitted as principals. John R. Magney is the son of a former state supreme court justice, C. R. Magney, and is G. R. Magney's nephew. John R. Magney's brother, C. R., Jr., heads the firm's construction supervision department.



Mr. Sierk, associate since 1945, is at left with new associates (standing) C. F. Magney, M. E. Peterson, P. J. Liebelt, S. B. Mayo; (seated) Mr. Sierk, G. O. Matson, N. H. Knafla, R. H. Hewitt

Seven key department heads on the staff of Magney, Tusler and Setter have been selected as associate members of the firm, W. H. Tusler, senior partner, announced shortly after the move to the new offices.

They are Robert H. Hewitt, chief structural engineer; Norman H. Knafla, chief electrical engineer; Paul J. Liebelt, chief draftsman; Charles F. Magney, supervisor of construction; Gordon O. Matson, chief specifications writer; Samuel B. Mayor, design department head; and Mearl E. Peterson, in charge of residence design.

The seven join Harry G. Sierk at the associate level. Sierk has been an associate since 1946. He heads the firm's mechanical engineering department.

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Some of its other recent large commissions include the $1,500,000 Carleton College library; a 450,000 men's residence hall at Gustavus Adolphus College in St. Peter; a $2,600,000 addition to Evangelical Deaconess Hospital, Milwaukee, Wis.; a $1,000,000 Lake Region Memorial Hospital in Fergus Falls; a new addition to Merchants Refrigerating Co., Hopkins; and high schools in Hastings, Northfield, Faribault, Roseville and Fridley.

Minneapolis landmarks designed by the firm over the years, in addition to Foshay Tower, include Minneapolis Postoffice, Sumner Field Homes, Minneapolis Women's Club, the remodeled Walker Art Center, the Rothschild-Young Quinlan Building, Swedish Hospital and several University of Minnesota buildings—such as Variety Club Heart Hospital, the Students Health Service, Chemical Engineering Building, Peik Hall, Ford Hall and the new laundry building.

ERRATA IN AD

A regrettable error occurred in the advertisement of The Master Builders Company in the September-October issue of NORTHWEST ARCHITECT; the wrong illustration was used. Appearing below is the correct ad.

Layne Assures Your Water Supply



LAYNE SURVEYS AND TEST WELLS
Layne's complete service begins with geological studies, resistivity determinations, and test drilling to determine actual conditions.

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Skilled Layne workmen handle every stage of the job. And Layne's experience is at your service for any maintenance needed.



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More than 9,000 cubic yards of Pozzolith concrete were used in the completion of the Alexander Ramsey High School, Lauderdale, St. Paul, Minnesota. Illustrated is a part of the structure as the building appears following its completion.

Magney, Tusler & Setter, Minneapolis, architects. Sauers Construction Co., St. Paul, contractor.

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MORE MINNESOTA CONVENTIONERS

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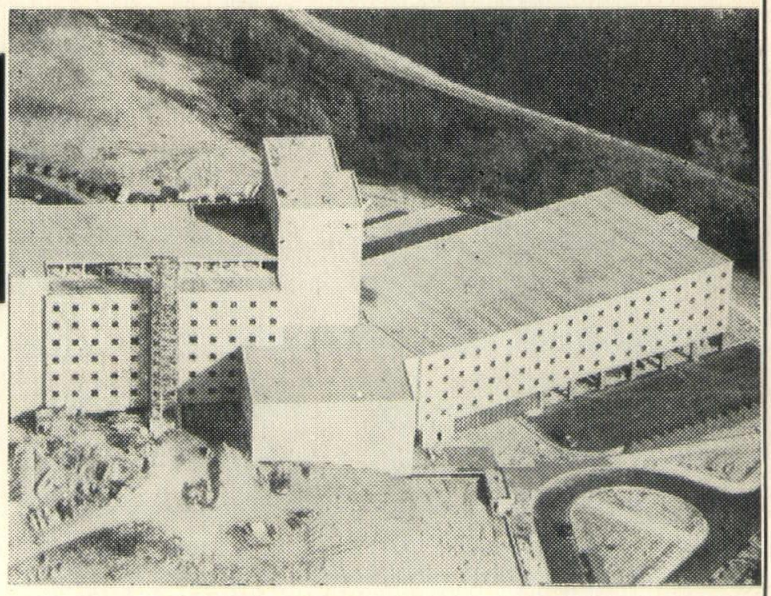
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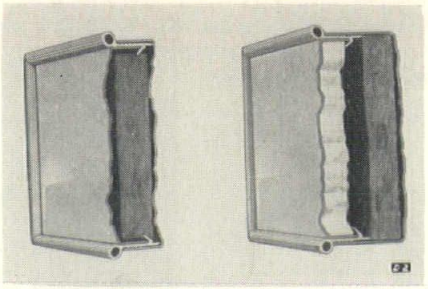
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DAVIDSON DESIGNS NEW CURTAIN-WALL PANEL

The Davidson "Double-Wall" Panel of architectural porcelain, which can be used in any fenestration or spandrel system of curtain-wall design, has been announced by Davidson Enamel Products, Inc.

Two types of Davidson "Double-Wall" Panels are available. The Type A Panel is manufactured in sizes up to 12 square feet with thicknesses from 1½" to 3". It has fiber-glass insulation and provisions which allow the wall to "breathe."



The Type C Panel is produced in sizes up to twenty square feet with a minimum thickness of 2⅛". Besides the fiber glass and air space, it has a special shrink-proof, gypsum-base Vitrock backing, cast integrally with the outer panel for "straight-edge" flatness, rigidity and additional insulation against sound.

The outer face of the "Double-Wall" Panel is architectural porcelain fused to steel and the inside panel face can be baked prime paint finish or porcelain enamel. It can also be furnished of aluminum, stainless steel or galvanized metal. Davidson Architectural Porcelain colors can be produced in rippled, two-color, smooth, matte and lustre effects.

A wall of Davidson "Double-Wall" Panels weighs only 6 to 8 pounds per square foot and is 2 to 3 inches thick—advantageous for fast erection. Walls can be erected from inside, eliminating scaffolding and weather delays. The fiber-glass insulation is held in place mechanically to keep it from shifting or settling. The U factor for the Type A Panel is 0.23 and for the Type C Panel, 0.22.

The "Double-Wall" Panel design provides a "breathing" space to minimize condensation by allowing the atmosphere there to adjust easily to the outside temperature. Whatever condensation is formed can easily escape through "weep holes" in each unit. With a Koroseal (a Product of The B. F. Goodrich Co.) gasket between, inner and outer panel surfaces are mechanically fastened together with self-tapping stainless steel screws. No adhesives are needed in the construction of Davidson "Double-Wall" Panels.

Joel F. Jackson, 808 N. W. Federal Building, Minneapolis, is the franchised distributor for Davidson Enamel Products in this area.

COLD SPRING GRANITE ISSUES FOLDER OF DETAILS

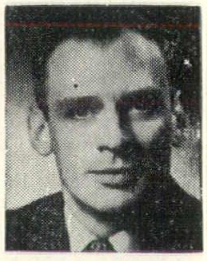
Publication of a four-page folder giving structural details of standard and stock granite sills has been announced by the Cold Spring Granite Company, Cold Spring, Minn.

The folder illustrates in orthographic cut-aways the basis stock manufactured by the firm. Featured are Mono-Sills, a stock exterior window slip sill of granite. Units are also photographed to show relative shapes and cuts. A close-up of Durafinish texture is also shown.

Other sills are illustrated to show the firm's "custom fabrication" of



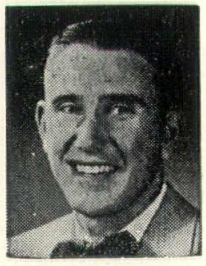
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Regional Director
Ames, Iowa, Office



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granite to meet any structural plan. Typical sections of a low-cost, show-window base are illustrated.

For the folder or other information on granite, write the company's Dep't KP.

HALVERSON HEADS AGC CONVENTION

A. H. Baumeister, St. Paul, president of the Associated General Contractors of Minnesota, Inc., has announced appointment of L. C. Halverson, Minneapolis, as general



Mr. Halverson

chairman of AGC's 1955 convention committee. The committee met November 9 to consider tentative programming for the convention, scheduled for the Nicollet Hotel, January 27-29.

AGC attracts nearly 500 contractors and other representatives of the construction industry to its annual meeting. Important considerations for AGC contractor members this year will be "Sub-contractor Relations," by the Building Division and the "Highway Study Commission's Reports" by the Highway & Heavy Divisions.

Key industry people participating in the discussions involving nation-wide construction problems will be W. A. Snow, Arch Carter, William Dunn and J. D. Marshall of the national AGC office, Washington. Also on the program is George C. Koss, Des Moines, vice president of AGC of America.

B & G PRODUCT EXHIBIT ON WHEELS

Within the last few months more than 500 heating wholesalers and contractors in and around the Chicago area have had the opportunity to see and inspect products manufactured by Bell & Gossett Company, "at home." The products are in a traveling exhibit.

"The practice of carrying around samples to show to prospective customers has always been a good one," explained B&G officers, "but since we can't expect to carry B&G equipment under an arm, we are doing the next best thing. We are using a station wagon. Cut-away centrifugal pumps, heat exchanger, refrigeration components and hot water heating specialties are mounted on a special platform in the back of the car."

VOEDISH PICKED BY WATER EXPERTS

Fred W. Voedish, vice president of Layne-Minnesota Co., Minneapolis, was elected chairman of the associate board of directors of Layne and Bowler, Inc., a worldwide water supply organization at its annual convention in Memphis early in November.

Mr. Voedish will head up the

DEPEND ON AND USE!

THE RECOMMENDATIONS OF MINNESOTA'S AIA-AGC JOINT COOPERATIVE COMMITTEE

☆ **Maximum Retained Percentage**

"It is recommended that the maximum retained percentage on all contracts be 10%, which amount is considered entirely adequate to protect the owner's interest."

☆ **Partial Final Payment**

"When the work is substantially complete, the retained percentage shall be reduced to the amount adequate to pay for minor corrections and adjustments."

☆ **Definition of Substantial Completion**

"The work shall be substantially complete when all work has been completed except minor corrections and adjustments."

USE AIA AGC JOINT COOPERATIVE COMMITTEE RECOMMENDATIONS

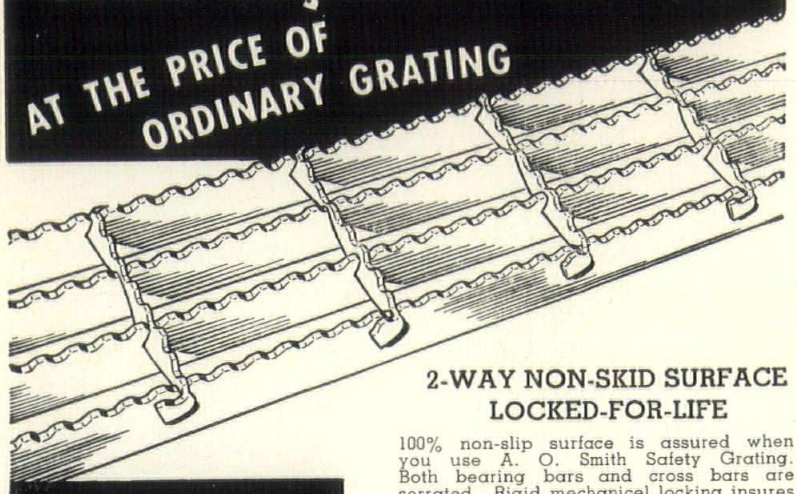
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board in its plans for the 75th anniversary of the organization to be held in Memphis in November, 1955.

The associate board is made up of representatives of affiliate companies of Layne and Bowler in all parts of the world, with headquarters in Memphis.

Other Layne-Minnesota men who attended the convention included Lee Rogers, president, Robert Melcher, Wayne Reithmiller and Clarence Berthiaume, all of Minneapolis; Vern Luther, St. Paul, and D. C. Vry, Billings, Montana.

TWIN CITY FIRMS ANNOUNCE NEW TYPE CONTROL JOINT BLOCK

Glacier Sand and Gravel Co. of Minneapolis and Anchor Block Co. of St. Paul are now marketing a new type control joint block, said to be the greatest innovation in the application of concrete masonry for industrial buildings since the modular 8x8x16 unit, this new design in blocks will allow an architect to design a safe control joint in a building that can be laid as readily as a standard block. It is available in Waylite or sand and gravel.

PORTLAND CEMENT ELECTS KENNEDY

G. Donald Kennedy, for the past year and a half executive vice-president of the Portland Cement Association, has been elected president of the association to succeed Carl D. Franks, who retires after 38 years of service with the group. He was president for 18 months.

Announcement of Mr. Kennedy's election was made by Emory M. Ford, newly elected chairman of the board of directors, on the last day of the association's annual meeting held in Chicago.

Mr. Kennedy, long prominent in the highway and automotive safety field, joined the Portland Cement Association in January of 1950 as consulting engineer and assistant to the president. He was appointed executive vice-president in May, 1953.

As president of the Portland Cement Association Mr. Kennedy will direct all activities of the organization, which include scientific re-

search, the development of new or improved products and methods, technical service and educational effort. The varied services of the association to cement users are made possible by the financial support of more than 70 member companies engaged in the manufacture and sale of a large proportion of all portland cement used in the United States and Canada.

LEDY BECOMES VILLAUME GENERAL SALES MANAGER

Jay Ledy, vice-president of Villaume Box and Lumber Company, who has been with the company for more than 25 years, has been ap-



Mr. Ledy

pointed general sales manager, according to an announcement by Julius L. Villaume, president.

Robert Linsmayer has been appointed operations manager and Eric Tysk has been appointed comptroller and office manager. Purchasing functions will be handled by Mr. Villaume, assisted by George Brace.

Frank E. Villaume, Jr., has resigned as vice-president and a director to engage in another business.

Founded in 1882 by Eugene Villaume, father of the present head of the company, the Villaume Box and Lumber Company is one of the nation's leaders in the manufacture of custom millwork, shipping cases, boxes and allied wooden products. It is also St. Paul's largest single retail lumber and stock millwork company and employs more than 100 persons.

INSULATION BOARD INSTITUTE ELECTS

Marvin Greenwood, vice president and general sales manager of Celotex Corp., has been elected president of the Insulation Board Institute. New vice president of the institute is E. K. Clark, vice president of Johns-Manville Sales Corp., and Treasurer is V. R. Belden, merchandise manager of insulation products, United States Gypsum Co.

"ONE-COAT" GOES TO SWEDEN

High performance standards of Morse's "One-Coat," a St. Paul manufactured hardener and sealer for finished cement floors, have led to a franchise arrangement with the Swedish firm, Algot Hellenius, architects and engineers and manufacturers representatives in Hassela, Sweden, who want to purchase rights to manufacture and distribute it. Algot Hellenius marks the 4th firm abroad which manufactures or distributes "One-Coat."

The history of the Morse Co. dates back to 1914. According to Everett Englund, president of the firm, the same formula is used in making the product today as was used 40 years ago.

Considered a "must" by many architects and general contractors for sealing finished cement floors, "One-Coat" stops chipping, floor wear, concrete dusting and moisture penetration. A colorless liquid, it requires no mixing or diluting, becomes a permanent part of the floor in one brush-on application and is



an ideal neutralizer and primer for paint, tile and wax. The hardener also insures easy-to-clean, non-slippery floor surfaces, protects against harsh cleansing solutions and corroding chemicals and restores old, blackened floors to original newness.

APT TAKES OVER OCHS

The common shares of the A. C. Ochs Brick and Tile Company of Springfield, Minn., have been sold to Elmer E. Apt, formerly of Fort Dodge, Iowa. Change in ownership was effective October 25.

The Ochs company is one of Minnesota's leading manufacturers of clay products. It was founded in 1891 by Adolph C. Ochs and during the entire period of its existence the control of the company has been with the Ochs family until now. Walter M. Ochs, son of the founder, succeeded to the presidency of the company in 1948, following the death of his brother, Arthur C. Ochs.



Mr. Apt

It is contemplated that Mr. Apt will assume active management and direction of the company upon the retirement of Walter M. Ochs as president in January, 1955. Mr. Ochs plans to remain as a director of and consultant to the company following his retirement.

Following an early association and training with his father in the general contracting business, Mr. Apt decided on a career in the field of electrical engineering and received his formal training at the Carnegie Institute of Technology and Westinghouse Technical Institute in Pittsburgh. He is a veteran of World Wars I and II.

Since 1952, Mr. Apt has been actively engaged in exploring the development and manufacture of clay aggregate and its use in building blocks and structural shapes. He is part owner of the Minneopa Concrete Products, Inc., Mankato, Minn. in association with Mr. Garland Johnston, formerly one of the owners of the Johnston Clay Works, Fort Dodge.

ASSOCIATED CONTRACTORS WIN SAFETY AWARD, MINNEAPOLITAN ELECTED

The National Safety Council has presented the Award for Association Safety Achievement to the Associated General Contractors of America in recognition of its outstanding work in accident prevention in the construction industry. The award was presented to the AGC at the Annual National Safety Congress in Chicago.

The award cited the AGC for developing and co-ordinating an overall construction safety program which was carried out largely in cooperation with AGC chapters of the country. Methods in the program included the publicizing of accident prevention information, special training courses in safe practices, first aid, etc., for contractors, supervisor use of a manual of accident prevention in construction as



For new homes, apartments . . . remodeling work. Give rooms entirely new look with **Ra-Tox** Flexible doors. Low in cost . . . beautiful, easily installed. Harmonize with any room design.

Choose from 11 color finishes

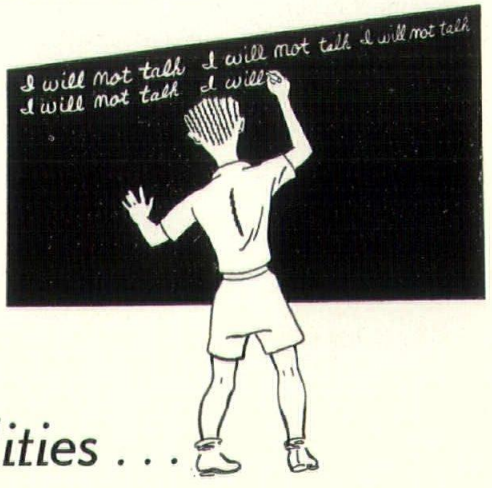
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best writing qualities . . .

The writing surface of slate remains the standard by which the writing qualities of substitute chalkboards are judged. Slate is tops in its ability to take chalk marks smoothly, continuously and legibly and to continue to do so after repeated erasures.

W. E. Neal Slate Company **Minneapolis, Minn.**

Gas AND Electric

STATE

BUILT IN COOKING UNITS



FEATURES

In Colorflyte decorator colors: bambu yellow, ripple green, sierra blue, harvard pink; plus stainless steel and copper.

Beautifully and dramatically styled for every cooking convenience.

Oven at just the height you want.

See "what's cooking" through the non-fogging pyrex oven window.

You can plan your own kitchen—as many surface units as needed—or two separate ovens!

A completely separate broiler unit.

A real dream kitchen.

SPECIFICATIONS

GAS

Model	Description	Size	Shipping Weight
DBG-5	Deluxe Oven with automatic timer control and automatic safety pilot	Broiler 16x19x 8 Oven 16x18x14	210 lbs.
SBG-5	Standard Oven	Broiler 16x19x 8 Oven 16x18x14	210 lbs.
IG-2	Two Unit Surface Insert	13⅛x21	35 lbs.
IG-4	Four Unit Surface Insert	26¼x21	70 lbs.



New! The First 30 inch Built-in Oven in America With Gas & Electric



SEPARATELY CONTROLLED BROILER OVEN
IN ALL ELECTRIC MODELS!
NO EXTRA COST!

Three individual heating units—NOW you can bake and broil at the same time with this exclusive porcelain enamel roll-out broiler drawer. Completely removable for easy cleaning.

Phone, write or wire Marshall Tanning kitchen planning specialist for specifications

ELECTRIC

Model	Description	Size	Shipping Weight
DBE-5	Deluxe Oven—Electric clock, automatic oven control, 60-min. timer	Broiler 16x19x 8 Oven 16x18x14	210 lbs.
SBE-5	Standard Oven	Broiler 16x19x 8 Oven 16x18x14	210 lbs.
IE2-5	Two Unit Surface Insert	13⅛x21	35 lbs.
IE4-5	Four Unit Surface Insert	26¼x21	70 lbs.

GENERAL
VERN NELSON & NEIL REISDORPH
CORPORATION
3353 UNIVERSITY AVENUE S. E.
MINNEAPOLIS 14, MINNESOTA

GLadstone 5955

STATE STOVE AND MANUFACTURING CO. • Nashville, Tennessee

well as various accident prevention safety contests.

William G. Hawkins, safety director and insurance manager of Winston Bros. Company of Minneapolis, was elected secretary of the executive committee for the construction section of the National Safety Council. Mr. Hawkins, an outstanding safety leader in the nation as well as Minnesota, will retain his position as chairman of the visual aids committee of the NSC.

ZONOLITE BAGS REDESIGNED

New bag designs for Zonolite vermiculite products place emphasis on the product name for easier



identification. The family resemblance is carried throughout the building material line and different color combinations make each product easy to inventory. The number of face elements has also been reduced, with secondary information moved off to the sides.

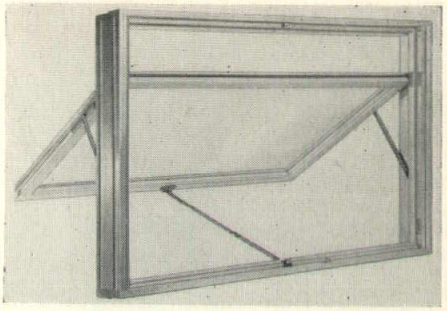
FLEXICORE DESIGN MANUAL HELPS PLAN HEATING

Technical assistance on a low-cost, panel convection heating system is offered in a new 24-page design manual for the Flexicore Split-System of Heating.

It outlines a way to combine circulating warm air and radiant panel heat, which eliminates the disadvantages each system has if used alone. Warm air circulates through the hollow cores of precast Flexicore floor slabs, turning them into heating panels. Air is then released into rooms through continuous, baseboard registers. Ductwork is minimized by use of standard cores in the structural floor slabs.

Included in the manual are suggestions for designing and controlling a single duct, double duct or reversed double duct system . . . along with examples of typical layouts. Coverage includes simple, one-story or residential structures.

The manual can be obtained by writing to any Flexicore manufacturer or to The Flexicore Company, Inc., 1932 East Monument Avenue, Dayton 1, Ohio.



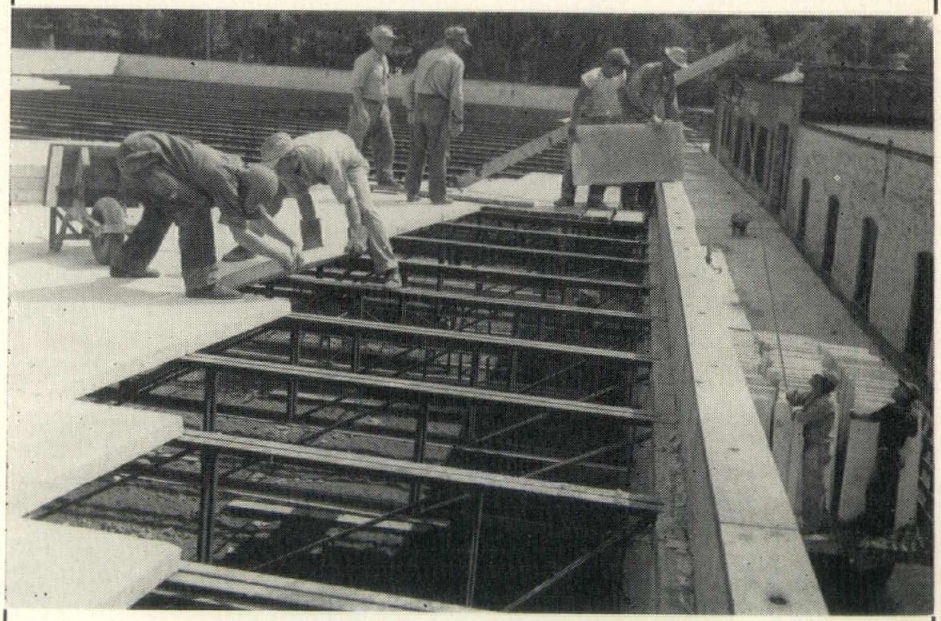
BEE GEE INTRODUCES MULTI-PURPOSE "VENT" WINDOW

A new type of "vent" window unit designed for advanced modern

PRECAST PERLITE CONCRETE

INSULATING ROOF TILE

DESIGNED and REINFORCED for 48" or 36" JOIST CENTERS



All Weather Installation

- 2⅝" or 3" Thick, 24" Wide
- One Package Insulated Deck
- Portland Cement Concrete
- Lower Insurance Rates
- No Additional Insulation Necessary
- Fireproof—Lightweight

Sawing, cutting, nailing done on the job with ordinary tools.

MINNESOTA PERLITE CORPORATION

Manufacturers and distributors of Permalite and Minnesota Perlite plaster and concrete aggregates.

315 W. 86th St. • SO 1-8924 • Minneapolis 20, Minn.

Finest in face brick & tile

by HEBRON BRICK COMPANY

HEBRON, NORTH DAKOTA

style and beauty has been placed on the market by Brown-Graves Co., Akron, Ohio. Known as the Bee Gee Supervent, the new unit is described as a budget-priced, multi-purpose quality wood window. It will stand as a companion line to Bee Gee's well known regular series of all-wood casement, picture and corner picture windows.

The Bee Gee Supervent features three exclusive new advantages. It offers a bar operator that folds completely out of the way in half-open position as well as in the full closed position. The Supervent offers a removable glass storm panel that attaches quickly and easily on the **inside** of the window. And, unlike most other "vent" windows, the Bee Gee Supervent has a replaceable glazing that does not require buying a complete new sash when glass is broken.

Each Bee Gee Supervent can be installed in any of three positions: as an out-swinging awning-type window, as an in-swinging hopper-type or as an out-swinging casement window. The 13 sizes of Supervent units can be used in any of these three ways and can be combined in ribbons, stacks and groups to achieve an infinite number of decoration and ventilation effects. Hardware is antique bronze in a choice of three types: bar operator, transom lock or locking handle.

The aluminum-framed storm panel attaches on the inside of the window. In place of it, the Supervent may be obtained already glazed with ½" insulated glass. The screen for the Bee Gee Supervent is framed in aluminum.

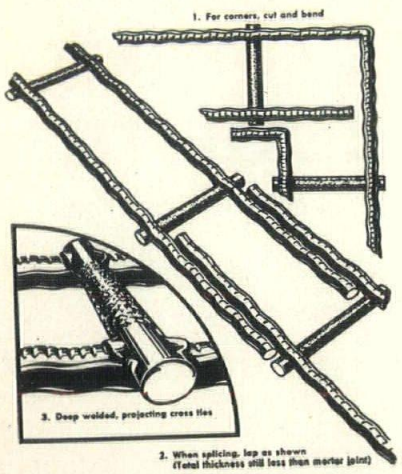
ZIMNEWICZ TO DESIGN GRANDSTANDS

Chester J. Zimnewicz, formerly structural design engineer for Ellerbe & Co., St. Paul, has joined the engineering staff of Sico Grandstands, Inc., as chief design engineer.

He will, in addition to other duties, design special bleacher and grandstand adaptations and installations for Sico's increasing clientele. Sico Grandstands, Minneapolis, manufactures permanent and portable steel bleachers for outdoor and indoor spectator events. The firm also

WAL-LOK

Concrete Masonry Reinforcing



INCREASES WALL STRENGTH

- DEFORMING increases *gripping quality* 4.6 times over plain wire. Effect on elongation is negligible.
- KNURLING— 150 indentations per foot .002" in depth provide rod with 3.2 more bonding stress over plain wire.

Longitudinal bars are 3/16" diameter high tensile steel.

Specify Wal-Lok to insure use of heavy-weight knurled and deformed longitudinal bars for maximum strength and bond in mortar bed.

Wal-Lok reinforcing now complies with the recommendations of the National Bureau of Standard Bulletin 3079, Requirements for Concrete Masonry Construction (Rev. of NBS Report 2462).

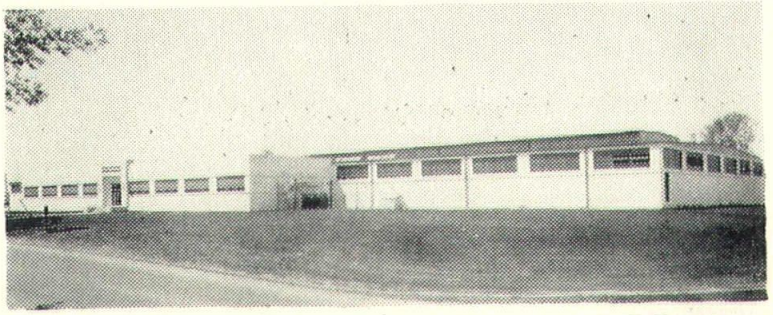
NORTH CENTRAL SUPPLY COMPANY

1000 Raymond Ave., St. Paul 14, Minn.

Prior 2235

Northwest Representative

Gould-National Batteries, Inc. a Morse's "ONE-COAT" user



The plant pictured here is one of 22 operated throughout the U. S. and Canada by Gould-National Batteries, Inc. Located in St. Paul, the plant was designed by Gould-National and erected by the Lovering Construction Co. of St. Paul.

Morse's "One-Coat" floor sealer and hardener was used by Gould-National Batteries, Inc., to stop chipping and floor wear and concrete dusting. "One-Coat," which permanently solidifies and hardens concrete surfaces with just one coat, is used in industrial plants, warehouses, dairies and creameries, homes, public and office buildings, garages and service stations, laundries and other builidngs throughout the country. Call or write for complete information.

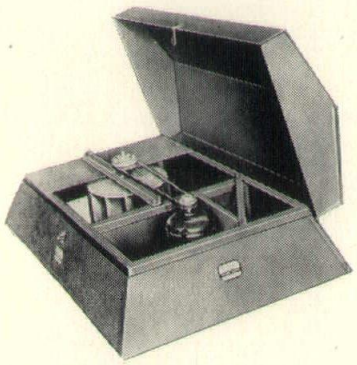
F. J. MORSE CO., INC., Rossmor Bldg., St. Paul, Minn.—CA 4-1995

member st. paul and minneapolis builders exchange

manufactures a line of portable risers for choral groups, bands, orchestras and other applications.

AIRXPELER IMPROVED BY AMMERMAN COMPANY

Modern design is an integral part of the new Airxpeler "PB" direct-drive and the Airxpeler belt-driven power roof exhausters, giving them



The Airxpeler Opened

a low silhouette without impairing their efficiency.

The units move 47,000 cubic feet of air per minute yet are only 36 inches high, which is about half the old-style models in the line. New designing has eliminated vibration of the motor and belt life has been appreciably increased. General maintenance of the air equipment units has been reduced.

Airxpeler is made and distributed by the C. L. Ammerman Company, Minneapolis.

PITT GLASS NAMES NEW INFORMATION EXPERTS

Appointment of Michael J. Batenburg as director of information services for Pittsburgh Plate Glass Company has been announced by Harry B. Higgins, President. Also announced were the appointments of Richard W. Dittmer as manager of public relations and Norman L. Park as manager of publications.

As director of information services, Mr. Batenburg will be in charge of the company's public relations, publications and advertising. He succeeded Guy J. Berghoff, who recently was appointed assistant to the vice- president of the merchandising division.

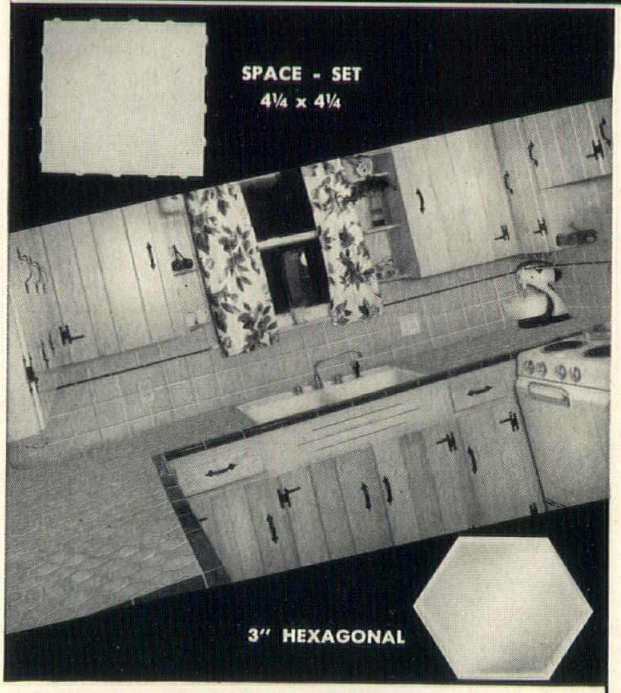
Mr. Batenburg joined the company as an industrial paint sales representative in 1939, later became manager of sales service for the firm's paint division. In 1947 he became manager of paint advertising and in 1953 he was appointed general advertising manager for the firm.

FIBERGLAS CLINIC MAY TOUR

An unusual cold storage clinic sponsored by Owens-Corning Fiberglas Corporation recently in Baltimore was so well received that the company is contemplating holding others throughout the country. As the clinic progressed, cold storage technician-workmen installed Fiberglas cold storage insulations by various accepted methods in full view of the audience. Questions were answered as the work continued.

Illustrated in a replica of a cold storage room constructed for the meeting was installation of Asphalt-Enclosed Board against a masonry wall, in T-iron ceilings with an asphalt mastic finish, in self-sustaining partitions, against wood walls and ceilings and in metal pan ceilings. Asphalt-Enclosed Floor Board was shown in floor construction.

ROMANY
Real Clay Tile



There is
AN
INCREASING
DEMAND
for
COUNTER
TOP
TILE!

Another
ROMANY
LEADER

Many new homes now enjoy the added luxury of a tile-top working surface in the kitchen, a glamorous tile top surrounding the lavatory in the bathroom.

Because— Real Clay ROMANY Tile has a glazed surface "hard as steel," it is especially adapted to counter-top use.

In conventional 4¼" x 4¼" square design with ROMANY'S exclusive "Space-Set" lugs, or in the inviting 3" hexagonal shape, ROMANY Tile offers many advantages.

for the specification consider these outstanding features

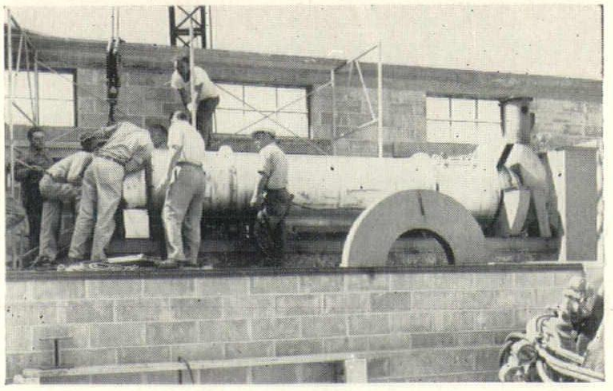
ROMANY IS:
FIRE PROOF
WEAR PROOF
FADE PROOF
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And is available in more than 30 attractive colors.

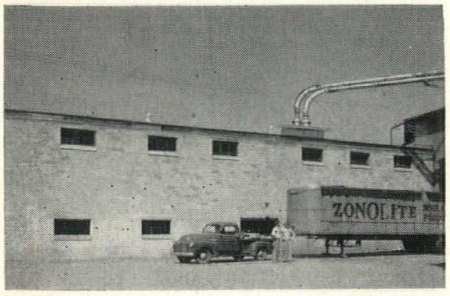
UNITED STATES QUARRY TILE CO
Member: Tile Council of America and Producers' Council, Inc.

For detailed information see Sweet's—or write
Rollin B. Child
Northwest Sales Representative
13006 Excelsior Blvd. • Phone WE. 8-8379 • Hopkins, Minnesota

"Most Modern" Perlite Plant Opened In Minneapolis



What is believed to be the most modern perlite processing plant in the nation has been placed in operation by Western Mineral Products Co. in Minneapolis, Minn. The new two-story addition adjoining the firm's vermiculite expanding operation at 1720 Madison St., N.E., succeeds a perlite plant on East Hennepin Ave., purchased two years ago.



With 9,000 sq. ft. of floor area, convenient materials handling facilities and a larger furnace, the new building will increase Wempco's production of perlite products by 50 per cent. Perlite or concentrate and empty bag stocks are stored on the first floor. The expanding furnace and finished product storage are on the second floor.

Ore storage capacity is 11 carloads, probably the largest of any perlite plant now operating. The bins are filled from the second floor, which is boxcar floor height. The surge hopper for the furnace can be fed either from the upper or lower level. It is expected that a high percentage of ore will be taken directly from the car to the furnace and never go into storage at all.

Perlite is a rock of volcanic origin containing silica, chemically bound water, gases and other liquids, which undergoes considerable expansion when suddenly heated. Good control over the pre-heating phase of the expanding process is essential for quality finished perlite.

Hardwood Floors Combine Beauty With Century-long Durability

By W. A. Gerrard

W. A. Gerrard Co., Minneapolis

The use of hardwoods, for flooring and for other construction details, has been proved by the test of centuries and the beauty of these woods grows with the years they survive. For this there is no substitute, we of the hardwood industry believe, and we would like to share our beliefs about hardwoods with readers of the Northwest Architect.

Historically hardwoods used in America go right back to the beginning.

In 1620, the Pilgrims landed at Plymouth Rock and one of the first problems they had to face was shelter. Crude structures were built as temporary housing and they planned the building of a fortress. The fortress was a community project before permanent homes could be erected. The building materials that were used consisted of hand-hewn beams. Plaster between the beams was made of sea sand, ground clam shells and goats' hair. The floors were wide planking held in place by hand-made nails.

A Pilgrim house still standing is the John Howland house built by Jacob Mitchell in 1666. This house was lived in and occupied by descendants of the Pilgrims until the year 1912, when the John Howland Society bought it and converted it into a museum. It is open every day of the week and the floors have been given continuous wear by thousands of visitors. As nearly as anyone can ascertain, these floors are the original floors, still in use after these hundreds of years. While there are floors in Europe that have been used many hundreds of years longer, let us confine ourselves to the United States and specific examples here. For instance, there is Mount Vernon. This home was built in 1743 by Lawrence Washington, George's elder brother. Soon after George and Martha Washington occupied this home and lived in it periodically during the time he held public office. After his death, this home was taken over by private individuals and was lived in as a farm house. Later a foundation took it over and it was made into a museum. It is open every day of the year and people from all over the world continuously visit it in a steady stream. This house, constructed of wood and with wood floors throughout, is still in good condition.

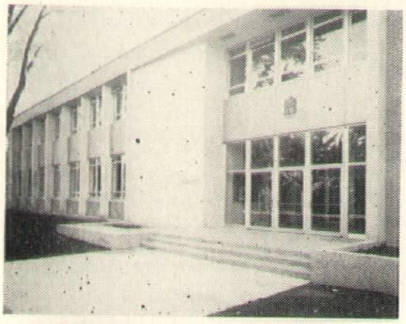
Then there is Monticello, the home of Thomas Jefferson, who at that time was known as the world's best architect and engineer. His home was built in 1769 and he was the first user of specialty wood floors. If you have visited Monticello, you probably noticed these floors. I talked with the officials in charge of this home and was informed that nothing had been done to these floors that they know of. Periodical waxing and polishing is all that is necessary.

Growing in Popularity

Sunlight ALUMINUM WINDOWS

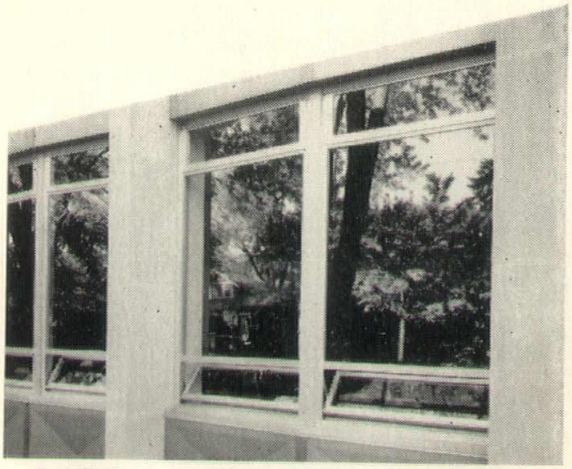
Available for inside or outside glazing using glazing bead. Glazing bead available for single glazing, or for "Twindo" or "Thermophane."

Available in custom sizes without penalty.

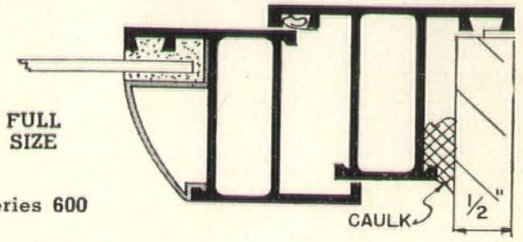


4. *Welded construction*
5. *Weather stripped*
6. *Casement or projected units*

See Sweets' 16a SU for complete specifications or contact distributors.



Installation . . . Library, Stevens Point, Wisconsin



Sunlight ALUMINUM WINDOWS

Northwest Distributors

BARTLEY SALES CO.
134 So. 10th St., Minneapolis, Minn.

J. M. MITCHELL PRODUCTS CO.
759 No. Milwaukee St., Milwaukee, Wis.

DAKOTA PLATE GLASS CO.
1203 Front St., Fargo, N. D.

Pick your package

ANEMOSTAT

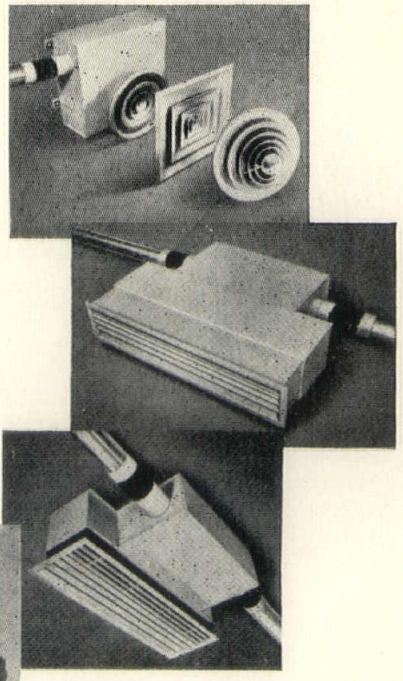
HIGH VELOCITY ASPIRATING UNITS

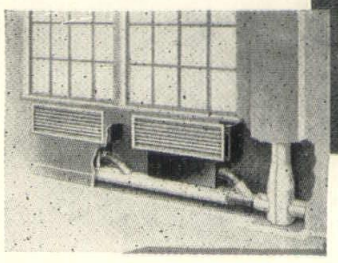
Here's Anemostat's answer to the problem of high velocity air distribution.

Each of these easy-to-install packaged units consists of a combination static pressure and velocity reducing valve, plus sound attenuating chamber and one of several types of Anemostat draftless air diffusers. A wide choice to meet all your engineering and architectural requirements. For top flight performance in high velocity air distribution systems, pick your package from Anemostat's line of tried and proven high velocity units.

Write or phone for complete engineering service.

THERMAL COMPANY, INC.
2526 University Avenue St. Paul 14, Minnesota
Phone NEstor 1364

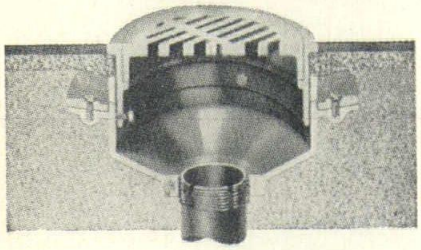




ANEMOSTAT®

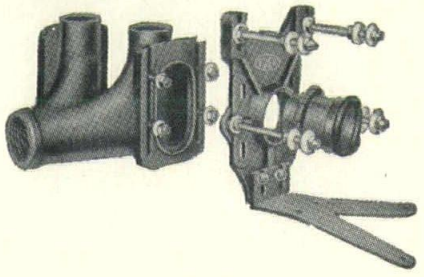
DRAFTLESS *Aspirating* **AIR DIFFUSERS**

ZURN PLUMBING PRODUCTS



FLOOR DRAINS

WALL CLOSET FITTINGS



Complete Drainage Requirements Furnished through Jobbers

ALBERT W. SCHULTZ CO.

100 East 14th Street Minneapolis 3, Minn.

GE. 2041

ROOFING

ALL TYPES

INDUSTRIAL COMMERCIAL

Built Up Asphalt
Pitch & Gravel
Slate or Tile
Asbestos
House Roofing

Any Job Anywhere

REPAIRS and BUILDING MAINTENANCE

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Steel Decking
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GENERAL

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Jim Logelin, Supt. Ralph Ackert, Asst. Supt.
Dick Pratt, Estimator

Roofings

266 Walnut Street — St. Paul 2, Minn.

CApital 4-9496 or CApital 4-9497

Another instance is New Orleans, which has been dominated by the French, Spanish and British and all three of these nations have had a part in the construction of the city's building. The homes constructed with wood floors are still being used today, both by private citizens and museums. The foregoing illustrate the fact that wood floors have withstood the ravages of time and wear.

We have found that wood floors were used in many of our schools that were built just before the turn of the century. I am certain that in every city of the United States you can find schools that have been in constant use since the day they were built and that the floors in these schools will show very little wear. Many of them are being torn down to make way for modern schools and many wrecking companies that remove the old flooring sell the flooring for reinstallation and more use for many more years.

What of other floor surfacings? We believe in our work that none of the other surfacing materials can equal the wearing qualities of wood floors. For instance, call a wrecking company and ask if it can furnish you with some good used . . . (non-wood floor covering). They undoubtedly will answer that they cannot furnish it but they can furnish you with good used hardwood flooring. This is a good example of the wearing quality of wood.

I have inspected wood floors throughout this country and have found that where wood floors have been used in churches, schools and commercial buildings over a period of years, in many cases these floors have had little, if any, care. No sealer, varnish, oil or anything along that line was applied on these floors for a period of years. When they needed cleaning, they were swept and scrubbed. This proves that even without any care hardwood floors will wear long and well.

In discussions with architects we ask them why wood floors are not being used in classrooms and in some of the gymnasiums today and the first answer we get is that they cost too much. We receive the same answer also from some of our home builders. Many builders use a concrete slab and install floor covering in mastic and we understand school boards are receiving complaints from teachers that many of these floors are too hard to walk on and cause excesssive fatigue. We recommend that at the time of replacement of these floors a beautiful hardwood floor can be installed for the same price that it will cost to install many non-wood floor products and will outwear any of them, with cheaper maintenance and less upkeep.

In a gymnasium it is very impractical to use a non-wood floor for the primary reasons that it has no resiliency, is hazardous to run on and mars very easily—reasons why athletic associations will not allow tournament games to be played on anything but hardwood floors.

There are various types of floors and the natural properties of wood make them very versatile. To begin with, we have the regular strip floor that can be nailed on screeds or over a sub-floor. Next, we have the wood block construction which can either be nailed in place, or set in mastic directly in contact with the concrete floor, or laid over a corkboard to add more resilience.

This floor can be laid below, on or above grade. Then next we have a continuous strip floor that is laid with loose slats and is tied together with steel or wood spline. This floor is very versatile and is very adaptable for gym floors, ballrooms, industrial plants and shop areas. It comes in standard or special thicknesses and lengths and a choice of a flat grain or an edge grain. There also is on the market a laminated wood block which is generally prefinished at the factory. It is laminated, waterproofed and pressed together, using strong waterproof glue, and will not break loose during periods of excessive moisture. This block is one-half inch in thickness. It can be used to cut flooring costs in classrooms, on dance floors and in home construction.

In the article to follow recommended specifications for installation of various types of hardwood floors that have records of proved satisfaction in the field will be given.

John Norton

(Continued from Page 16)

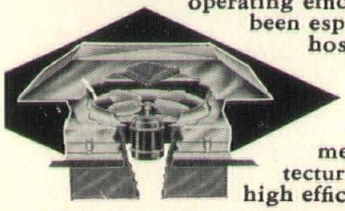
fessional mind for which he wrote. There were in 1927 some sixty thousand practicing architects in the United States and all but a couple of dozen of them were thinking and working in the world of "the best that can be done is a good copy"; and, that if big and brand new it must be the best ever. These sixty thousand architects and their clients, and the people who saw their six million buildings every day were the au-

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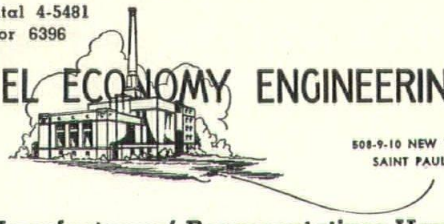
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dience to which Mr. Tallmadge was addressing his history.

And too, with few exceptions the well-seated leadership in most of the arts also failed to see that however large and world-wide its prestige, architecture had become "popular" and superficial. Of such critics, professors and building designers generally, Sullivan had said, "They have their backs to the sunrise."

Is it any wonder then, with such an applauding audience, that Tallmadge felt safe enough to write in gracious condescension toward the little band who believed in Sullivan. Only here and there had writers forecast what the coming American would be like. Gerald Stanley Lee in his "Voice of the Machines," 1908, and Edward Carpenter in his "Civilization, its Cause and Cure," 1889, to name only two, voiced the stirrings in the people. Emerson, Thoreau and Whitman had each declared his vision but few architects had moved along their clear highways into useful action. Since 1890 occasional young men and women could be found, not so often among architects, but in trades, crafts and other imaginative enterprises which were then not socially acknowledged as within the aristocracy of the "Fine Arts." The dressmakers and milliners, the show window decorators, free-verse poets, little theater producers, jazz singers and horn players, dancers, mimes, printers, hucksters and painters of free spirit like John Norton had been moving and speaking. The new spirit was being pressed into the public mind so insistently that within two years of its publication Tallmadge's publishers could see that in his book Tallmadge as a critic had hit a wrong note; his score sheets had all blown away in the new breeze off Lake Michigan; he had no means for sounding a right one. They demanded he rewrite "Louis Sullivan and the Lost Cause," give the master a new and favorable billing, and put Wright back in circulation.

So IT WAS only natural that Tallmadge should have come to hate the very name of Sullivan and all he represented, and that included both Elmslie and Purcell whom he saw frequently at the Cliff Dwellers.

IT WAS UNDER THIS PRESSURE, on his professional life from the inevitable march of events, that Tallmadge initiated the memorial volume for his good friends and summer camp companion, John Norton. He could not face the fact, now plainly in evidence, that Norton had been a contributing factor to his mislabeled "lost cause" that had so suddenly come to life.

We soon found that in the 1936 revised edition of "The Story of American Architecture" there was still no acknowledgment of how the Chicago spirit was moving students, architects, the public and the reconstructed architectural periodicals of the entire country. Tallmadge's repair operation for the two principal leaders of the new world architecture added a lot of information which was very lean in facts. His critical conclusions contradicated each other, as well as his views back in 1927. When we received our copy of the Norton Memorial produced under his direction we were hardly prepared to find that he had allowed his personal feelings to push him to the point where he omitted all reference to Norton's mural paintings in our buildings,

and in other works produced for us. These key works in Norton's career, though not his most important, were produced between 1916 and 1923 and in them he achieved the final determination of his personal style and was ready for the great projects of his last ten years.

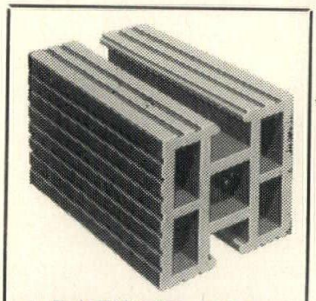
SUCH WAS the atmosphere of the architectural world in which John Norton elected to live and work. What he eventually accomplished is the story of his loyalty to the American Caravan.

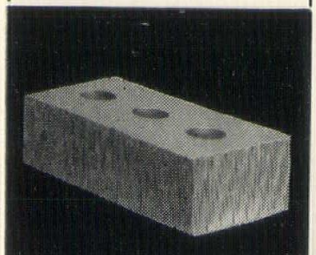
BEHIND THESE PASSING IMPORTANCES potent forces had been at work. The creative spirit of our National Continuity was approaching its day and the changes were to surprise and startle the complaisant world of art. The new forms and colors would be far beyond and very different to what anyone could have been anticipating. Turn to any issue of "LIFE." The adventures of men in glass towers, aluminum peoplecotes, and transparent family show cases could not have remotely been forecast in 1900, nor in 1925. The revolution took place in both the makers and the users. Day by day for a quarter century everybody changed; even those who hated change. For that matter, none of us trying to see and express in buildings the spirit of America-on-the-march could really grasp the changes outside our own specialties.

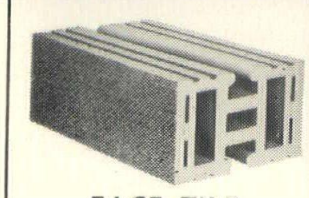
Open newspaper or magazine files from 1900 to 1950; follow the flowing river of life which is the American People. From year to year note with care what people are saying, singing, painting, wearing and doing; in what buildings, what homes, offices, factories they are coming to live; and where, in planes, in trains like dream palaces, in ships like hotels horizontally afloat, the plain people of America, en masse, tour the earth like a city on the move, while "back home" every man is a tycoon with his own private roadgoing night club come down to earth.

We who were caught in the early days of this revolution were obliged to work hard to secure clients who would accept our unfamiliar forms. Our logic is now seen to have been simple and reasonable enough, our buildings practical. As we look at the accepted esthetic of today our surprise is not so much in what the artists press upon their customers, but that these buyers of excitement will accept, indeed are eager for, anyone's idea. No sales pitch, no justification is needed. The producers of "modern" art are not required to provide any warranty that the "bugs" have been gotten out and the result will continue to satisfy.

But Norton's perfected technical skills and deep sense of social obligation kept his development within a specialized group of both artists and public. The artists were not exhibitionists, his pupils were hard workers, and their mutual public were part of no cult. It is entirely outside this commercialized art show-business of the socially popular, and "important" personalities that we will find Norton's place. His is the voice of the revived democratic spirit. His art deals with the objectives of a creative minority of healthy minds who were


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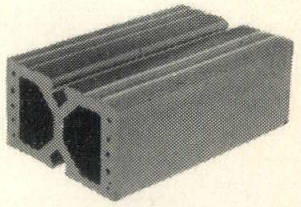
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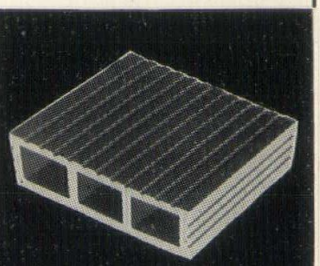
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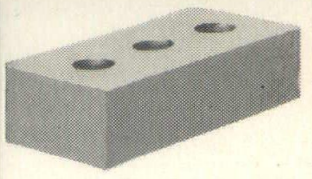
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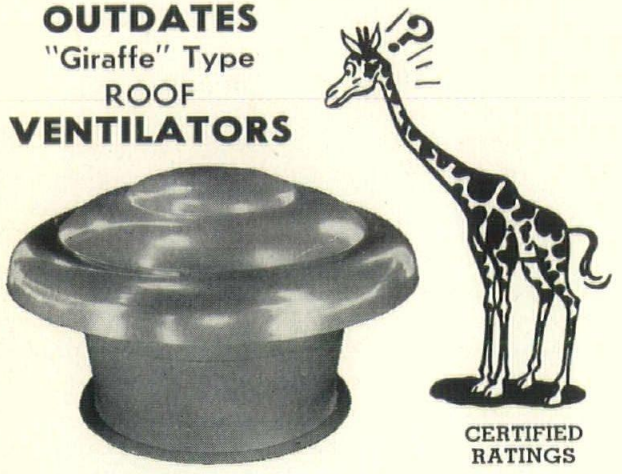

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active then and who continue to strive for a worthy and sincere expression of the American Dream. Let me quote from this memorial book to which I have referred. It is entitled "John W. Norton—American Painter 1876-1934" by Thomas Tallmadge and Tom Lea, who, by the way is the author of "Brave Bulls" and "Wonderful Country" and whose distinguished paintings of World War II and of the West you have seen reproduced in "LIFE."

Tallmadge's production of this beautiful memorial volume bound in rose, gray and gold is a work of love, in loyalty and friendship, and the hundred page format and typography are worthy. He opens the story of Norton as a man among men. In the second sentence he apologizes to Sullivan's memory for his unfortunate prediction—that "Sullivan and the Lost Cause" chapter in his "American History"— the rewritten second edition of which Norton and Company were at that moment reprinting. But in the third sentence of the memorial we find what really came first in the author's mind. Plainly contrition did not run very deep. His low opinion of any organic, indigenous, truly American art remained unchanged. He writes: "Though John Norton had no shibboleth such as 'form follows function' to symbolize his art, nevertheless his maxim that 'a picture without a fresh idea is not worth painting' may be equally pregnant." In this view, Norton "had *no* watchword"—"he *had* a watchword." With that bucket on each shoulder he proceeds to recount Norton's "gray days and gold" throughout an interesting and heart warming biography.

Tom Lea has a different and I believe more penetrating view of Norton and his art. He states his key to Norton's procedures in plain terms. Says Lea, "Function invariably ruled his decorative intention. . . . He never began preliminary sketches for a mural until he had completely grasped-as-a-unit its setting, since he believed that any decoration must be literally a relevant and integral part of the architecture. He began by carefully studying the shapes of the spaces to be decorated, the angles of vision, lighting, the scale of ornament, and all the forms and colors from which the painting must naturally grow. For example, this procedure is illustrated in rooms as antipodal in their purpose as the concourse of the Chicago Daily New Building, where the ceiling decoration would be aimed at the transient interest of crowds hurrying to and from suburban trains, and the lounge of The Tavern Club, where the problem was a noncontiguous mural painting covering three walls, designed for that sympathetic study afforded by a room primarily intended for relaxation."

Mr. Lea's ideas seem fully aware of the genius of his master whose teaching he has so affectionately made fruitful.

Norton will be discussed by future students as principally a mural painter. His very large walls in Chicago's Grain Exchange, the rotunda of Sioux City Court House and the records of Man in the Logan Museum at Beloit College in Wisconsin are likely to be seen daily for many years—possibly centuries. The work in wide variety which he did for Frank Lloyd Wright's "Midway Gardens," 1914, was very Wright-like in pattern as it should have been; perfect collaboration with the architect's feeling for the building. The murals for

the Alexander Office Building in Philadelphia, later torn from the walls and badly damaged, are still in existence but the location is unknown. His work done in collaboration with Purcell and Elmslie was an adventure in the new world concepts of color which had appeared simultaneously in Europe and America about 1910 as a natural result of the Vienna Exposition of 1898 and the Craftsman-Roycroft developments in America.

When Norton was painting the murals for the Alexander Library, this manufacturer of engineering leathers, and the largest company in its field, was also in the midst of an adventure in advertising and selling techniques which were then undeveloped in American business. This campaign which doubled a fifty-year-old business in twenty months is now seen as an advance demonstration of what is now accepted procedure in publicity. Norton made major contributions to this campaign. It is perhaps not wholly a coincidence that Norton, who was tied so closely to the new day in architecture, should find himself also very much at home in the art field of advertising and so well equipped to dramatize Alexander's engineering products. Working with him were Charles S. Chapman, a brilliant and versatile New York painter; Charles Livingston Bull, then acclaimed as the leading animal painter and known to every reader of the "Saturday Evening Post" for his twenty years of striking cover illustrations. Hart and Kaiser, two clever young artists of Minneapolis, also contributed to this campaign.

But it was Norton's unique and "Stop and Go" posters of advanced design and creative color, far in advance of that day, which show that his independent and far ranging spirit had correctly caught the drift of art away from specificational illustration and reason-why copy. He also undertook the making of architectural paintings of projected buildings which set new procedures in an art in which Wright and Marion Mahoney Griffin had previously set the highest standards, in Wright's Wassmut Portfolios published in Germany in 1913. In this field Jules Guerin may still be recalled by a few. Guerin's illustrations in glowing and very moving color of North Africa, Egypt and Syria were known to everyone beginning around 1900. Norton based his esthetic message upon Chinese painting without the slightest hint of copyism and produced new "renderings" of buildings in which gold leaf and black, and glowing color fields were combined with patterns developing with and reacting to the drawn forms of the building. It was truly an arresting art and a pity that through thoughtless clients, or the wrong turns of fate, most of it has been lost or exists only in the monotone of black and white.

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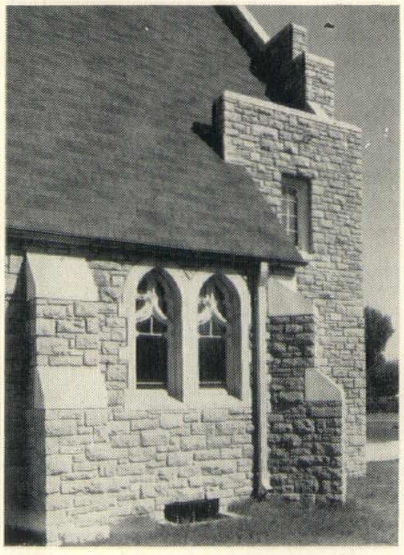
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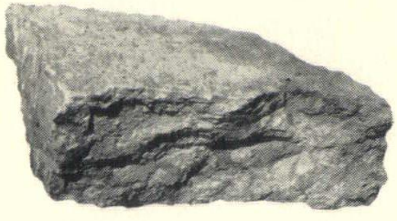
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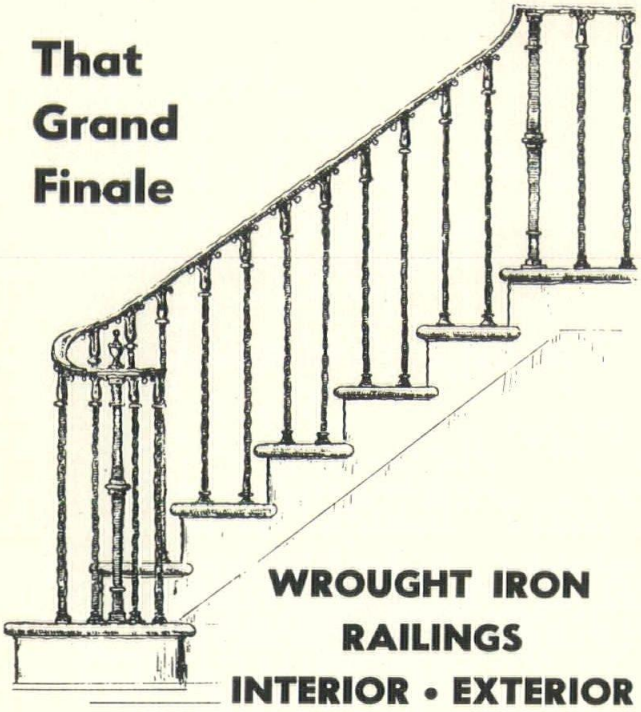
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John went to Harvard in 1894. After two successful college years his father lost his money in a grain transaction. John had to quit the University and go to work. His first job, as tutor to a wealthy youth, took both of them to Arizona for a year of travel study. Came the Spanish War in 1898 and at age twenty-one he joined Teddy Roosevelt's Rough Riders in Texas. Home again in Lockport he commuted to many years of study and teaching at the Chicago Art Institute. In 1903 he married Margaret Francis of Lockport. From

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that day every painting held some record of her beauty. His older sister, Louise Brown, brought back from a trip to Japan the many volumed green drawing books of Hokusai. This now world famous treatise on art and the moral support of Louise and their younger sister Rhoda Winton, countering his father's plans for a legal career, were strong factors in maintaining his resolve to be an artist and further fixing the character of his art and life.

His career developed slowly and commissions to paint pictures on the walls of new buildings were hard to get. The turn toward better days came in part through a series of works, listed below, for Purcell and Elmslie. These were not as distinguished in the public view as the many works for others who also came to value his resourcefulness and practical imagination, but they represent a turning point in Norton's career.

Norton's recognition of the full round of functional relations in mural painting was a new concept in this ancient art. And too, as a part of his "genius" he had an unselfish modesty in his creative life. His inner need was to serve the basic nature, spirit and form of the building, to work with and within the substance of architecture, not embellish it.

Even more deeply felt was his obligation to the characteristic and culturally historic development of the community, and to the boys and girls who must needs live and grow to be better Americans through living daily with significant and comprehensible public works of art. With esthetic and intellectual cults he was not concerned. He let the critics continue to talk to each other. For his part he was an exponent of Sullivan's Democratic Man.

In a Norton Memorial Biography, Mr. Tallmadge, its producer and co-author, abruptly drops the story of Norton as an artist in 1912. Norton was then thirty-six and the next nine years, the most vigorous and alert of his life, received in the Tallmadge biography the following brief credits:—" . . . teaching mural painting . . . 'decorating' South Park Field Houses, with the help of his class . . . made a famous Red Cross poster."

Some one will have to do better than that for these good years when George Elmslie and I came to know and work with him. The following very incomplete list will give some clue to these days:

HAMILTON PARK FIELD HOUSE, Chicago. February, 1915. *Architect ??, Numerous mural paintings.*

FULLER PARK FIELD HOUSE, Chicago. May, 1915. *Architect ??, "Early Explorers," nine panels.*

MIDWAY GARDENS. 1916. Frank Lloyd Wright, Architect. *Many wall paintings and variety pictures.*

LA SALLE HOTEL, Chicago. Holabird and Roche, Architects. *Two mural paintings.*

WOODBURY COUNTY COURT HOUSE, Sioux City, Iowa. 1917. William L. Steele, F.A.I.A., Architect; Purcell and Elmslie, Associated. *Four walls.*

DWELLING, in Ripon, Wisconsin. Architect? *Over-mantel decoration.*

ALEXANDER BROTHERS, Library of Head Offices in Manufacturing Plant, Philadelphia. 1917. Purcell and Elmslie, Architects. *Four walls.*

HAMILL DWELLING. Architect ? *Wall painting.*

ALEXANDER BROTHERS, Philadelphia. 1917. *A wide variety of drawings and posters for national advertising.* William Gray Purcell, Advertising Executive

SIANG TANG INSTITUTIONAL CHURCH, Honan Province, China. 1917. Purcell and Elmslie, Architects. *Project painting.*

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Fergus Falls, Minnesota

CHARLES O. ALEXANDER DWELLING, Philadelphia. 1918. Purcell and Elmslie, Architects. *Four project paintings, decorative plans and general views.*

CLAYTON F. SUMMY DWELLING, Hinsdale, Illinois. 1923. *Over mantel painting collaborating with* George G. Elmslie, Architect.

HENRY B. BABSON DWELLING, Riverside, Illinois. Louis Sullivan, Architect, 1908. George G. Elmslie, Architect, for alterations, 1930. *Diorama mural painting for guest bath, Tom Lea executing the work in place.*

CAPITAL BUILDING AND LOAN ASSOCIATION, Topeka, Kansas. 1919. *Delayed project carried out in 1923.* George G. Elmslie, Architect. *Mural paintings on four walls.*

Holabird and Root, Architects of Chicago, are to be especially commended for recognizing the significance of Norton's work and the many fine commissions they gave him. The ceiling in their Chicago Daily New Building is a vast area the width of the main concourse and 180' long.

A very incomplete list of fifty of Norton's works will be found in the Memorial Book referred to in these pages; 125 copies printed, widely scattered. Further data and pictures from his hand will be found at Burnham Library, Chicago Art Institute. Travelers and students can easily find some of his most impressive works. A selection would be Court House at Sioux City, Iowa, 1916; Ramsey County Court House, St. Paul, Minnesota, 1931-32; Chicago Board of Trade, 1930; Notre Dame University, 1931-32; Logan Museum, Beloit College, Beloit, Wisconsin, 1923; Jefferson County Court House, Birmingham, Alabama, 1931-32.

By 1923 his reputation as a painter was firmly established and for the next ten years he executed a large number of fine works for public buildings in many states. His work collaborating with Wright in the fabulous Midway Gardens was continued on the walls of the Science Hall at the Century of Progress Exposition in 1933. Some of these were preserved and are now in the Rosenwald Museum. These works showed that more than any other American painter of that day, Norton was one in spirit with the then just opening world of art which would become to be popularly known as "modern."

His early work for the Sante Fe railroad and the formative years spent in the Southwest gave him a continuing interest in archeology and a sympathy for the American Indian. These themes constantly recur in his paintings.

Even beyond any particular work it seems to me that the Alexander Office Building mural paintangs in Philadelphia and the Alexander Advertising were an adventure of organic thought-in-action which was perfectly adjusted to John's temperament and imaginative powers. It provided a free field and a wholly new field with a very special group of a dozen vital personalities working in different sections of characteristic American productive life and unified by the same enthusiasm for it. Charles Alexander, then only thirty-eight and the youngest executive of any major corporation, was a man of mental vigor and imagination. He was physically a man of action and ran his board of directors, all but one under forty, like a football team.

This experience brought together Alfonso Iannelli the sculptor, a pupil of Borglum, Charles S. Chapman and Charles Livingston Bull the painters. These were all pioneer spirits, not just popular art world figures following style forms. They fed John's fires. They provided a refocus of his creative life at the exact time when it was essential for his own healthy continuity. One might say that here he was engaging in an anthropology with the past tense omitted. A living American metropolis dweller, in acts of machine age advance, was being experienced by the artist who, as partner in the enterprise at the same time observed, recorded and appraised this Machine Age Man, the New World "Alexander."

The Memorial Book dwells much on Norton's social and personal life, but I think this is not well related to his creative life in art. George Elmslie and I were "Cliff Dwellers" too — but the important thing was not the social or the artistic atmosphere and diversions, but the contact with men during moments of dynamic action just when the hinge of world art was turning open a great international door to the new day. All the work that Norton did with Purcell and Elmslie was a part of this world issue. We all worked under the "beautifully necessity" as Bragdon called it, but it was the beauty of the practical *business* of expanding America, not principally of relaxation and human social sentiment, necessary as that was and always is.

He fixed thee 'mid this dance
Of plastic circumstance,
This Present, thou forsooth would fain arrest:
Machinery just meant
To give thy soul its bent,
Try thee and turn thee forth, sufficiently impressed.

"Rabbi Ben Esra"
Robert Browning

W.G.P.

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Pictures on the front cover

Painted by John Norton

Many of the paintings we had for our story about Norton were shown in his Memorial Book. After looking at the black and white half tones it was hard to decide which of the paintings to print for you. His New Mexico colors gave us a renewed sense of how important the color factor can be in the story of an artist.

Norton was a man of force. His hand, mind and experienced skills were co-ordinated as in a baseball player or pianist. There is little use in my writing words about his imaginative color—a palette as of 1954 which Norton worked out for himself and used forty years ago. We have no funds for color printing. We had to find black and white drawings that would confirm to you our high opinion of the life in this man. That is the reason we selected the Market at Marakesh with brush lines as if made with a trumpet.

This Moroccan study for a mural painting is made with a Chinese bamboo writing brush. Norton was one of the few western artists who could use it. Unlike our painting strokes, made with the brush held with thumb and forefinger like a pen when writing, the Chinese brush is held exactly vertical. To make this possible the wrist is bent up and back and the bamboo handle, like a little flagpole, is pushed and pulled, principally with the middle finger and forefinger. The advantage is that the same quality of brush line can be obtained in any direction. A Western artist's brushes will not produce an up stroke. And even our strokes to the left tend to scruff and have a feel under the hand wholly different than those drawn to the right. The Chinese brush method offers to the painter the great variety and sensitiveness of the beautiful ideographs of Chinese and Japanese hand-writing.

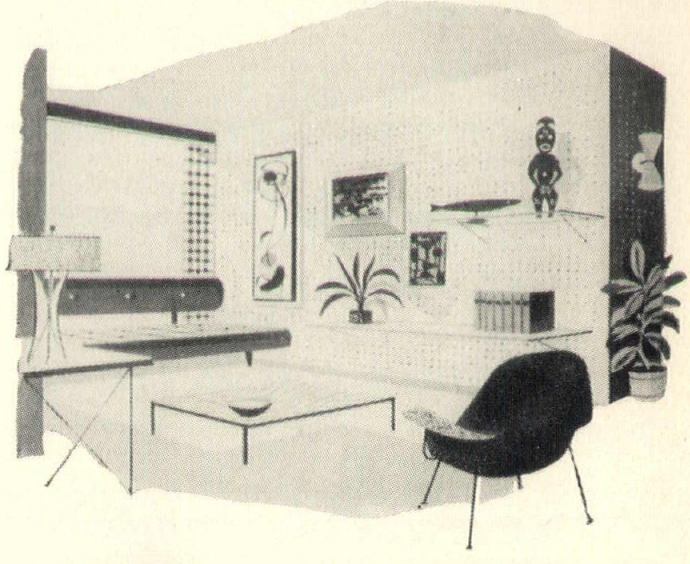
With this brief introduction to the quality of Norton's technique, we hope you will try to see in the paintings we are reproducing how, in these more finished works, a clear singing color as in the finest kodachromes is the factor which carries the message.

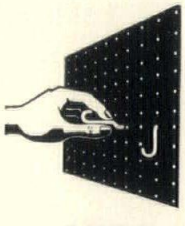
Just before World War I a new concept of the role of color began to displace the brown of the Craftsman Era. The Swedes, the Austrians and the Scots began to tell the world that color was something very much more than just the tints and hues which things appear to be when one looks at them.

In Norton's view color was a three dimensional factor which could and must be dealt with as one built with boards or brick. But, no copiest, he saw that in each country the architecture of color characterized the vari-

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ous nations even more responsively than form. Color for its own sake began to press on all the painters who were revolting in 1910-1914, about the time John Norton was finding himself in teaching at the Chicago Art Institute. He showed students and clients what could be said with color. All this made history in patterned silks for dresses, for houses, for manufactures, for wall papers and hangings. All his color has a momentum, a something like the charm of days in changing weather, like the surprise of the months and Chippeway moons. All is free, flowing, unlabored; no inward self concern. It is optimistic, healthy, as realistic as ripening wheat or the surface of a wind-blown lake—not of city streets and endlessly mentalizing society salons.

The mural painting by Norton across the bottom of the front cover was on the east wall of the Executive Library in the principal manufacturing plant of Alexander Brothers, Engineering Leathers, Philadelphia, Purcell and Elmslie, Architects. 1917. Two other walls are shown on the Editorial Page. To those of us who daily used this welcome room our reproduction gives but a dull sense of its lighthearted color and relaxed content. The four wall frieze of this room gave a grateful lift to the clatter and grind of World War I.

Doesn't it seem to you rather absurd, in a world distraught, to place on the walls of rooms paintings which are actually psychological projectiles? After a day in a modern city it would seem that the last need of anyone would be an environment of gear-grinding pattern and psycho-somatic colors. And why add such insistent emotional, or even intellectual demands, if any, to the rooms where business, political or social conflicts are being fought out. We have enough strife without taking on the battles of the sculptors, iron-masters, and paint pharmacists.—W.G.P.

MODULAR BOOSTERS HONORED

Men who have done most to encourage the use of modular measure in building were honored with special awards presented at the Fifth National Conference on Standards, held November 21-22 in New York.

The recipients of the citations, selected on recommendations of the American Institute of Architects, National Association of Home Builders, and the Producers' Council, were Harold D. Hauf, head of the department of architecture, Rensselaer Polytechnic Institute, Troy, N. Y.; C. E. Silling, architect, Charleston, W. Va.; and C. W. Kraft, president, Kraftile Co., Niles, Cal.

SAARINEN HONORED BY SCHOLARSHIP

Four scholarship awards of $1,320 each are being offered for the 1955-56 school year by Cranbrook Academy of Art, Bloomfield Hills, Mich. The scholarships were established in memory of Eliel Saarinen, first president of the academy; James S. Booth, trustee; and George G. and Ellen S. Booth, founders of the six institutions forming the Cranbrook community 20 miles north of Detroit.

Applications will be received until March 1, 1955, from architects, painters, weavers, ceramists, metalsmiths, sculptors and designers. Awarded according to artistic merit, the scholarships cover tuition, room and board for the two-semester school year.

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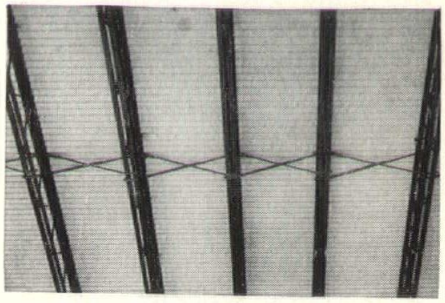
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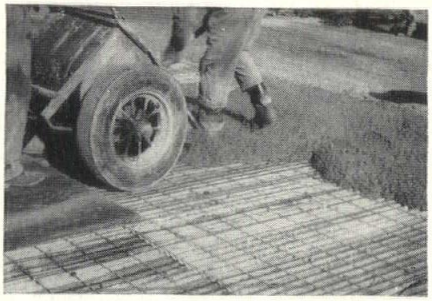
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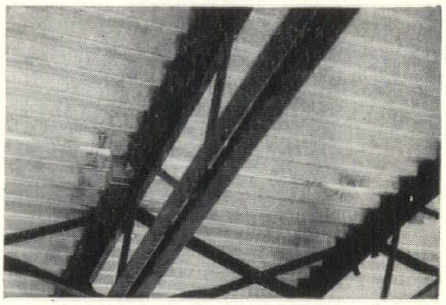


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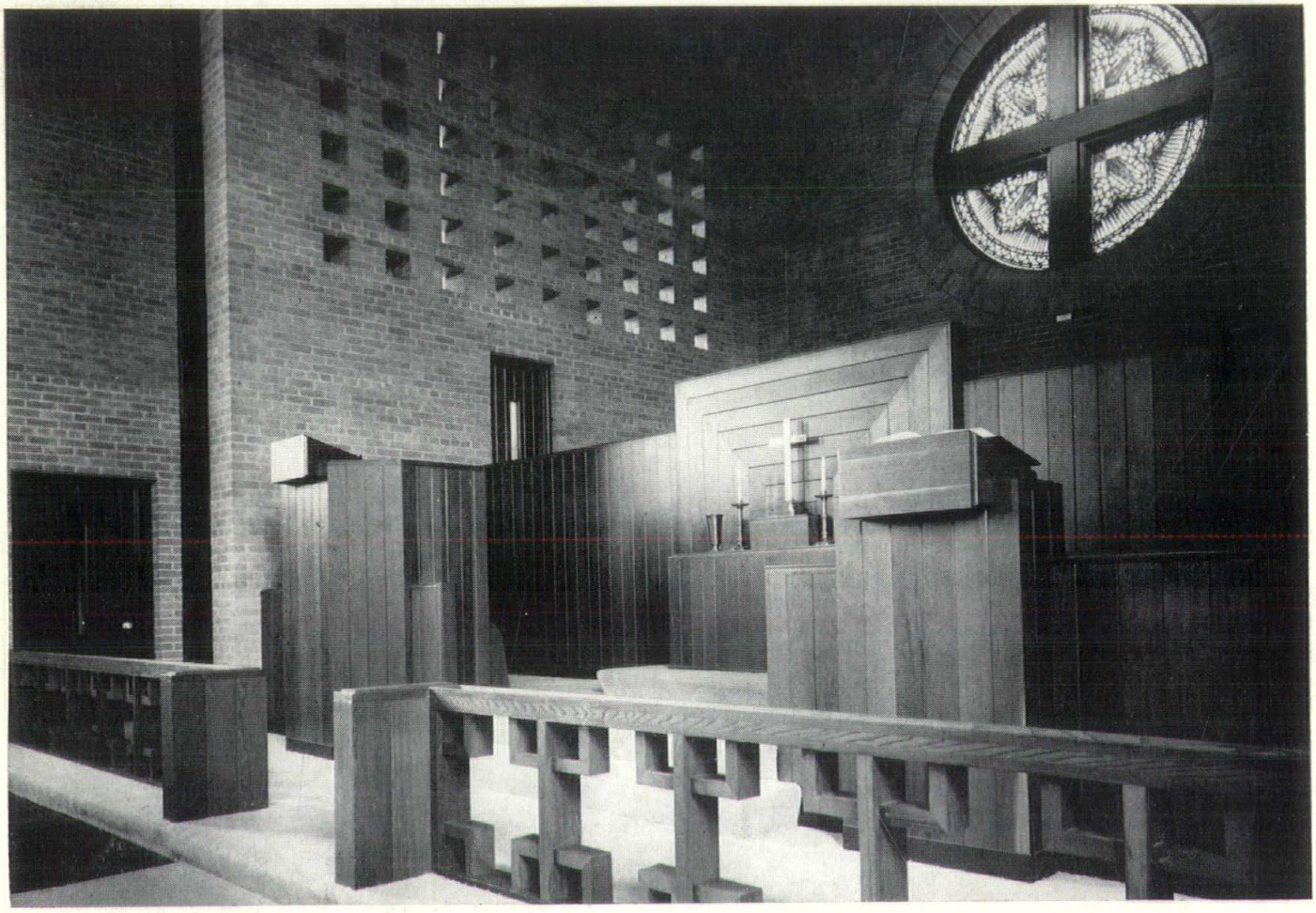
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